

# In Your Honor

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel

Intro  
Free time

\*\*E5

\*Gtrs. 1 & 2 (dist.)

*mf*

\*Composite arrangement

\*\*Chord symbols reflect implied harmony.

Gtr. 1

P.S.

Gtr. 2

Fast ♩ = 139

Gtr. 1 tacet

\*\*E5

Riff A1

Emaj7

Gtr. 2; w/ Riff A (3 times)

Gtrs. 3 & 4; w/ Riff A1 (3 times)

E5

Emaj7

Gtrs. 3 & 4 (dist.)

*f*

w/ reverb

P.M. -----

Riff A

End Riff A

\*\*Chord symbols reflect overall harmony.

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E5 Emaj7 E5 Emaj7

1. Can you hear \_

**Verse**  
Gtr. 2: w/ Riff A (8 times)  
Gtrs. 3 & 4: w/ Riff A1 (8 times)

E5 Emaj7 E5 Emaj7

me, hear me scream - ing,

E5 Emaj7 E5 Emaj7

break - ing in the mut - ed sky? This thun -

E5 Emaj7 E5 Emaj7

- der heart like bombs beat - ing,

E5 Emaj7 E5 Emaj7

ech - o - ing a thou - sand miles.

**Chorus**  
Gtrs. 1 & 2: w/ Riff A (7 times)

E F#7

Mine is yours and yours is mine, there is no di - vide.

Gtr. 5 (dist.) Riff B1

Gtrs. 3 & 4 Riff B



C#m E

In your hon - or, I would die to - night. —

End Riff B1

End Riff B

F#7

Mine is yours — and yours —

Riff C

End Riff C

Gtrs. 3 & 4: w/ Riff B  
Gtr. 5: w/ Riff B1  
B

\*Continue strumming sixteenth-notes while bending in rhythm shown.

F#7

— is mine, — I will sac - ri - fice. —

Gr. 5: w/ Riff C

C#m E F#7

In your hon - or, I would die to - night, for you to feel a - live.

Gtrs. 3 & 4

1/4

\*Gtrs. 1 & 2

\*Composite arrangement

**Interlude**

Gtrs. 3 & 4: w/ Riff A1 (4 times)

E Emaj7

Gtrs. 1 & 2: w/ Riff D (3 times)

E Emaj7

Riff D

End Riff D

Gtrs. 1 & 2

E Emaj7 E Emaj7

2. Can you feel

**Verse**

Gtrs. 1 & 2: w/ Riff D (8 times)

Gtrs. 3 & 4: w/ Riff A1 (8 times)

E Emaj7 E Emaj7

me, feel me breath - ing?

E Emaj7 E Emaj7

One last breath \_ be - fore \_ I close \_ my eyes. \_ This of -

E Emaj7 E Emaj7

- fer - ing \_ for re - ceiv - ing, \_ de -

E Emaj7 E Emaj7

liv - er me \_ in - to \_ the oth - er side. \_

# Chorus

Gtrs. 3 & 4: w/ Riff B  
Gtr. 5: w/ Riff B1

E F#7

Mine is yours \_ and yours \_ is mine, \_ there is no \_ di - vide. \_

Gtrs. 1 & 2

Riff R

C#m E

In your hon - or, I would die \_ to - night. \_



Bridge  
Gtrs. 3 & 4 tacet  
E5

for you to feel a - live. \_\_\_\_\_

Gtrs. 3 & 4

11  
9

Gtrs. 1 & 2

Riff F

6 6 6 6 6 6 6 6 6 6 6 6 2 12 0 0 7 0 7 0 0 0 5 0 7 0 0 11 0 0 0 7 0 7 0 0 0 5 0 7 0 0 12 0

Gtrs. 1 & 2: w/ Riff F (3 times)

For you to feel a - live. \_\_\_\_\_

Gtrs. 1 & 2

End Riff F

0 0 7 0 7 0 0 0 5 0 7 0 0 0 11 0 0 0 7 0 7 0 0 0 5 0 7 0 0 11 12

For you to feel a - live. \_\_\_\_\_

Gtr. 6 (dist.)

*f*

13 13 14 14 13  
11 11 12 12 11

For you to feel a - live. \_\_\_\_\_

**Outro**  
**Double-time feel**  
 Gtr. 6 tacet  
 N.C.  
 2

Gtrs. 1 & 2: w/ Riff F (4 times)  
 E5

Ah. \_\_\_\_\_

Gtr. 6

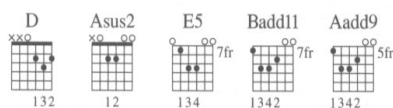
Gtr. 6: w/ Riff F (laat 2 meas.)

Gtr. 6: w/ Riff F



# No Way Back

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel



## Intro

Fast ♩ = 187

Gtr. 1 (dist.)

\*E D E Esus2 E

*f*  
let ring -----

TAB

Gtr. 2 (dist.)

*f*

steady gliss

TAB

\*Chord symbols reflect implied harmony.

Gtr. 3 (dist.)

Esus2 E Esus2 E

*f*

\*\*Gtrs. 1 & 2 (dist.)

let ring -----

TAB

\*\*Composite arrangement

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Esus2 E Aadd#4

1. Late -

Gtr. 3

Rhy. Fig. 1

Gtrs. 1 & 2

let ring -

End Rhy. Fig. 1

Lyrics: ly me, I've read been y. liv Some-

Verse

Gtr. 3 tacet

A5 Aadd#4 A Aadd#4

Rhy. Fig. 2

Gtr. 1

Rhy. Fig. 2A

Gtr. 2

Gtr. 4 (slight dist.)

*mp*  
w/ heavy chorus  
let ring -

2nd time, Gtr. 4: w/ Riff B

A5 A6add#4 Amaj7 E

- in' in my head, the rest of me is dead, I'm dy - in' for truth.  
- thin' don't seem right, I was dream - in' I was talk - in' to you.

End Rhy. Fig. 2

Gtr. 1

Gtr. 2

End Rhy. Fig. 2A

let ring -----

(4)

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Esus2 E Aadd#4

Make -  
Mem -

Gtr. 4

Riff A

let ring -----

4 4

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A

A5 Aadd#4 A Aadd#4

me be lieve. No  
o - ry mend me. Know

End Riff A

let ring -----

let ring -----

(4) 4 4

2nd time, Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

A5 A6add#4 Amaj7 E

— more left — and right, — come — on, take — my side, — I'm fight - in' for you, —  
 — I've seen — my share, — things — I can't — re - pair. — I'll break — it to you, —

Riff B

let ring -----

(4)

Esus2 E Gtr. 4 tacet D

Gtr. 3

I'm fight - in' for you. —  
 I'll break - it to you. —

Rhy. Fig. 3 End Rhy. Fig. 3

\*Gtrs. 1 & 2

\*Composite arrangement

Gtr. 4 End Riff B

let ring -----

(0) 0

Rhy. Fill 1  
Gtr. 1

let ring -

(16) 16 16 16 18 18 18 18  
 (0) 0 0 0 0 0 0 0 11  
 (14) 14 14 14 16 16 16 16 0 0

Rhy. Fill 1A  
Gtr. 2

let ring -

(13) 13 13 13 11 11 11 11  
 (0) 0 0 0 0 0 0 0 11  
 (11) 11 11 11 9 9 9 9 0 0

Chorus

Asus2

E5

Rhy. Fig. 4A

Gtr. 3

Pleased to meet you, take my hand. There is no

Rhy. Fig. 4

Gtrs. 1 & 2

Badd11

D  
End Rhy. Fig. 4A

way back from here.

End Rhy. Fig. 4

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1st 4 meas.)  
Gtr. 3: w/ Rhy. Fig. 4A (1st 4 meas.)

D

Asus2

E5

Pleased to meet you, say your prayers. There is no

Badd11

Aadd9

Gtr. 3

way back from here, but I don't care.

Rhy. Fig. 6

Gtrs. 1 & 2

Rhy. Fig. 5

To Coda

End Rhy. Fig. 6 Gtr. 3 tacet G5 D/F# E5 D

No way back from

End Rhy. Fig. 5

D.S. al Coda

Gtr. 4: w/ Riff A

Aadd#4

here. Wake

Rhy. Fig. 7

End Rhy. Fig. 7

let ring

Coda

Interlude

Gtr. 1: w/ Rhy. Fig. 7

E

Esus2

E

Aadd#4

here, yeah.

steady gliss.

f



# Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (1st 6 meas.)

Gtr. 5

A5

Aadd#4

A

Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A

Aadd#4

A5

A6add#4

Amaj7

Gtrs. 1 & 2: w/ Rhy. Fig. 3

Gtr. 5

E

Esus2

E

D

grad. bend

\*Strum eighth-notes while bending.

Gtr. 6 (dist.)

f

Gtr. 6

Gtr. 7 (dist.)

divisi

mf

## Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 4 (1 7/8 times)  
Gtr. 3: w/ Rhy. Fig. 4A (1 7/8 times)  
Gtrs. 5 & 6 tacet

Asus2

E5

Pleased to meet — you, take — my — hand. — — — — — There is no —

Gtr. 7

Badd11 D

— way — back from — here. —

Asus2 E5

Pleased to meet — you, say — your prayers. — There is no —

Gtrs. 1 & 2: w/ Rhy. Fig. 5  
Gtr. 3: w/ Rhy. Fig. 6

Badd11 Aadd9

— way — back from — here, — but I — don't care. —

Gtr. 7 tacet  
G5 D/F# E5 D

No way — back from

E D E5 E

here, \_\_\_\_\_ oh, yeah. \_

Gtr. 1

let ring -----

Gtr. 2

steady gliss

Outro

\*Eb/D E Eb/D E

Gtrs. 1 & 2

let ring -----

let ring -----

\*Bass plays D.

Eb/D E D5 N.C.

let ring -----

let ring -----

**Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel**



## Moderately fast ♩ = 126

C#m7

[illegible]

\*Gtr. 1 (acous.) played *p*. Gtr. 2 (elec.) w/ slight dist. played *mf*. Composite arrangement

C#m7

Asus2

[illegible]

Asus2

hold - ing you. ————— Were you born to re - sist,

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Bsus4 Rhy. Fig. 2 Asus2 End Rhy. Fig. 2

Gtrs. 1 & 2

Gtr. 3 (elec.)

*mp*

w/ dist. let ring - - - - - let ring - - - - -

or be a - bused? Is some-one get-ting the best, -

\*1/4 vol.

Chorus C#m7 Bsus4 Asus2

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2

the best, the best, the best of you? Is some-one get-ting the best, -

Gtr. 3 Riff A End Riff A

let ring - - - - - let ring - - - - - let ring - - - - -

Gtr. 4 (elec.) Riff A1 End Riff A1

*mp*

w/ clean tone w/ pick & finger

6	6	8	8	9
4	4	6	6	7

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtrs. 3 & 4: w/ Riffs A & A1

C#m7 Bsus4 Asus2

the best, the best, the best of you?

C#m7 Bsus4 Asus2

Gtrs. 1 & 2

Are you gone \_ and on \_ to some - one new? \_ 2. I need-ed some - where to hang \_

Gtr. 3

let ring ----- let ring ----- let ring ----- \* *f*

\*Vol. swell to full vol.

Gtr. 4

6 6 8 8 9  
4 4 6 6 7

**Verse**

Gtrs. 1, 2 & 4 tacet  
Gtr. 3: w/ Rhy. Fig. 1 (2 times)

C#m7 Asus2

\_ my head \_ with - out \_ your noose. \_ You gave me some-thing that I \_  
\_ a - gain, \_ but I \_ break loose. \_ My head is giv - ing me life \_

Gtr. 5 (elec.)

*f*  
w/ dist.

C#m7 Asus2

\_ did - n't have, \_ but had \_ no use. \_ I was too weak to give in, \_  
\_ or death, \_ but I \_ can't choose. \_ I swear I'll nev - er give in, \_



Gr. 3: w/ Rhy. Fig. 2  
Bsus4

1. Asus2

too strong \_ to lose. \_  
I \_ re - fuse. \_

3. My heart is un - der ar - rest \_

2. Asus2

Chorus  
C#m7  
Rhy. Fig. 4

Gr. 3

Is some - one get - ting the best, \_ the best, \_ the best, \_

Gr. 5 Riff B

Bsus4 Asus2 F#7add4 End Rhy. Fig. 4

\_ the best \_ of you? \_ Is some - one get - ting the best, \_

Gr. 3: w/ Rhy. Fig. 4 (3 times)  
C#m7

Bsus4 Asus2 F#7add4

\_ the best, \_ the best, \_ the best \_ of you? \_ Has some - one tak - en your faith? \_

Gr. 5 End Riff B

C#m7 Bsus4 Asus2 F#7add4

— It's real, — the pain — you feel. — Your trust, — you must — con - fess. — Is some - one get - ting the best, —

C#m7 Bsus4 Asus2

— the best, — the best, — the best — of you? —

Guitar Solo

C#m7 Rhy. Fig. 5

\*Gtrs. 3 & 5

Oh. —

Gtr. 5 (cont. in slashes)

Gtr. 6 (elec.)

*f*  
w/ dist.  
steady gliss.

\*Composite arrangement

C#m7

Asus2

C#m7

End Rhy. Fig. 5

Gtrs. 3 & 5

Gtr. 6

Gtr. 6

18  
X  
16

16  
X  
14

16  
X  
14

16  
X  
14

18  
X  
16

11

0

0

13  
X  
11

Asus2 \*F#m7add4

The second system of musical notation continues the piece. It features a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody continues with eighth and quarter notes, followed by a half note. Below the staff, there are two rows of fret numbers for the bass guitar. The first row shows frets 13, 16, 16, 13, 13, 16, and 18. The second row shows frets 11, 14, 14, 11, 11, 14, and 16. A final fret number 18 is shown with a slur over it, followed by four zeros. Above the staff, the text 'Asus2' and '\*F#m7add4' are written. Below the staff, the text '\*Bass plays F#' is written.

13 16 16 13 13 16 18  
11 14 14 11 11 14 16

\*Bass plays F#.

Gr. 6

11 11 11 11 11 11 11 11 9 8  
X X X X X X X X 7 6

8 8 8 8 8 8 8 8 8 8 8  
X X X X X X X X X X X

13 13 13 13 13 13 13 13 11 9  
X X X X X X X X 9 X

Gtr. 7  
(elec.)

*f*

w/ dist. & auto-wah

Bsus4

oh, \_\_\_\_\_

9 9 9 9 9 X X X 9 | 11 11 11 11 11 11 11 11 9 8 | 8 8 8 8 8 X X X X X 8  
7 7 7 7 7 X X X 7 | 9 9 9 9 9 9 9 9 7 6 | 6 6 6 6 6 X X X X X 6

7 7 7 7 7 X X X 7 | 9 9 9 9 9 9 9 9 9 9 9 | 9 9 9 9 9 X X X X X 9  
5 5 5 5 5 X X X 5 | 7 7 7 7 7 7 7 7 7 7 7 | 7 7 7 7 7 X X X X X 7

**Chorus**  
**Half-time feel**

Gtr. 3: w/ Rhy. Fig. 4 (4 times)

Gtr. 5: w/ Riff B

Gtr. 7: tacet

C#m7

Asus2

oh. Has some-one tak - en your faith? It's real, the pain \_

Riff C

13 13 13 13 13 13 13 13 11 9 | 9 9 9 9 9 9 | 6 6 6 6 6 6 6 6  
11 11 11 11 11 11 11 11 9 7 | 7 7 7 7 7 7 | 4 4 4 4 4 4 4 4

P.S.

7 7 7 7 7 7 7 7 7 7 | X X X X X X X X X X  
5 5 5 5 5 5 5 5 5 5 | X X X X X X X X X X

Bsus4 Asus2 F#7add4

— you feel. — The life, — the love — you thought — you healed. — The hope —

Gtr. 6

End Riff C

Chord diagram for guitar 6: A sequence of chords (Bsus4, Asus2, F#7add4) and a final riff labeled 'End Riff C'.

Gtr. 6: w/ Riff C (2 times)

C#m7 Bsus4 Asus2 F#7add4

— that stops — the bro - ken hearts. — Your trust, — you must — con - fess. — Is some - one get - ting the best, —

C#m7 Bsus4 Asus2 F#7add4

— the best, — the best, — the best — of you? — Is some - one get - ting the best, —

Gtr. 5

Chord diagram for guitar 5: A sequence of chords (C#m7, Bsus4, Asus2, F#7add4) and a final riff labeled 'End half-time feel'.

C#m7 Bsus4 Asus2 F#7add4

— the best, — the best, — the best — of you? — 4. I've got an - oth - er con - fess -

Gtr. 5

Gtr. 6

Chord diagram for guitar 5 and guitar 6: A sequence of chords (C#m7, Bsus4, Asus2, F#7add4) and a final riff labeled 'End half-time feel'.

### Verse

C#m7

Rhy. Fig. 6

Gtr. 8  
(elec.)

*mf*

w/ clean tone

Gtrs. 5 & 6 tacet

Asus2

End Rhy. Fig. 6

- sion my friend: \_

I'm \_\_\_\_\_ no fool. \_\_\_\_\_

I'm get - tin' tired      of start-

Gtrs.  
5 & 6

\*Decrease vol.

Gtr. 9  
(elec.)

**Rhy. Fig. 6A**

End Rhy. Fig. 6A

mp

\*w/ slight dist. & wah-wah

\*Wah-wah as filter.

Gtrs. 8 & 9: w/ Rhy. Figs. 6 & 6A

C#m7

Asus2

- ing a - gain \_\_\_\_

some - where new. \_\_\_\_

Were you born to re - sist, -

Gtr. 6

fdbk.  $\triangleleft$ 

\*\*Vol. swell



Bsus4 Asus2

or be a - bused? I swear I'll nev-er give in,

Gtr. 5

Gtr. 3

slight P.M.

Gtr. 6

Bsus4 Asus2 N.C.

I re - fuse. Is some-one get-ting the best,

Gtr. 5

Gtr. 3

slight P.M.

Gtr. 6

# Chorus

Gtr. 3: w/ Rhy. Fig. 4  
Gtr. 5: w/ Riff C (2 times)  
Gtr. 6: w/ Riff C (4 times)

C#m7 Bsus4 Asus2 F#7add4

the best, the best, the best of you? Is some-one get-ting the best,

C#m7 Bsus4 Asus2 F#7add4

the best, the best, the best of you? Has some-one tak-en your faith?

Gtr. 3 Rhy. Fig. 7 End Rhy. Fig. 7

let ring -----

Gtr. 3: w/ Rhy. Fig. 7 (2 times)

C#m7 Bsus4 Asus2 F#7add4

It's real, the pain you feel. Your trust, you must con-fess. Is some-one get-ting the best,

Gtr. 5

C#m7 Bsus4 Asus2 F#7add4

the best, the best, the best of you? Oh.

# Outro

C#m

Gtrs. 3 & 5: w/ Riffs D & D1 (2 times)

Gtr. 6

Gtr. 5

Gtr. 3

Gtr. 6

Gtr. 6

N.C.

Gtr. 5

Gtr. 3

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**Verse**

Gtrs. 1 & 2: w/ Rhy. Fig. 1

Am D7(no3rd) Am D7(no3rd)

did it, it's o - ver and I \_\_\_\_\_ feel fine. \_\_\_\_\_ Noth - in' you can say is gon - na change my mind. \_\_\_\_\_ Wait-

Am D7(no3rd) Am D7(no3rd)

- ed and I wait-ed, the long - est night. \_ Noth - in' like the taste of sweet \_ de - cline. \_\_\_\_\_ I was down, \_

Gtrs. 1 & 2

Gtrs. 1 & 2

\*\*\*Gtrs. 3 & 4 (dist.)  
divisi  
*f*

5 5 5 5 5 | 5 5 5 5 | 5 5 5 5 5 | 5 5 5 | 0 0 0 0

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 | 8 0

\*\*\*Composite arrangement

Gtrs. 1 & 2 tacet  
Gtrs. 3 & 4: w/ Rhy. Fig. 1

Am D7(no3rd) Am D7(no3rd)

I fell, I fell so fast, drop pin' like the grains in an hour glass. Nev.

31



## A5

[illegible]

End Rhy. Fig. 3      Rhy. Fig. 4      End Rhy. Fig. 4


Gtrs. 3 & 4: w/ Rhy. Fig. 3

A5 A6 A5 A6 D5

\_\_\_\_\_ to go, \_\_\_\_\_ but have \_\_\_\_\_ no \_\_\_\_\_ fear. \_\_\_\_\_ No \_\_\_\_\_ one's get - ting out \_\_\_\_\_ of \_\_\_\_\_ here \_\_\_\_\_ a - live

*To Coda 2* 

Gtrs. 3 & 4: w/ Rhy. Fig. 4

\_\_\_\_\_ **Bm7** \_\_\_\_\_ **D5** \_\_\_\_\_ **Bm7** \_\_\_\_\_  
  
 \_\_\_\_\_ this time. \_\_\_\_\_

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)  
Gtrs. 3 & 4 tacet

\*Holding the body of the guitar with the right hand, push forward on the back of the neck with the left hand to lower the pitch of the strings.

P.M.

End Rhy. Fig. 5



Am D7(no3rd) Am D7(no3rd)

ver - y last one in a ver - y long line. — On - ly took a sec - ond to say — good - bye. — Been a pleas -

Fingerings: 5 7 7 5 7 5 7 7 | 7 0 7 7 0 | 5 7 7 5 7 5 7 0 | 9 7 7 5

# Pre-Chorus

Gtrs. 1 & 2 tacet  
Gtr. 3: w/ Rhy. Fig. 2

Am D7(no3rd) A ⑥ 17fr F5 Fsus2 Dadd4/F#

ure, but the pleas-ure's been mine, — all mine. — Nev - er mind — there's noth - in' I — could do. —

(Nev -

Gtr. 1 Gtr. 1 Gtr. 4

Gtr. 4 divisi

Fingerings: 5 5 5 5 5 | 5 5 5 12 3 | 5 3 0 5

Fingerings: (5) 7 7 5 7 5 7 7 | 7 0 7 0

Fsus2

Bet — your life — there's some -

- er mind — there's noth - in' I — could do.)

Gtr. 4

Fingerings: (7) 5 | 0 3 3 1

*D.S. al Coda 1*

Dadd4/F#

- thin' kill in' you. It's a shame

⌘ Coda 1

Bridge

D5

Bm7

E7(no3rd)

A5

G5

A5

G5

Gtr. 3

Riff A

End Riff A

Gtr. 4

Riff A1

End Riff A1

Gtr. 5 (dist.)

Riff A2

End Riff A2

*mf*



Am Dsus2 D5 Am D7(no3rd)

- ly took a sec - ond to say — good - bye. — Been a pleas - ure, but the pleas - ure's been mine, —

Gtrs. 3 & 4

5 7 7 5 7 5 7 9 | 9 7 7 7 | 5 7 7 5 7 5 7 7

0 0 0 0 0 0 0 0 | 0 0 0 0 | 0 0 0 0 0 0 0 5

Pre-Chorus

F5 (F5<sup>1</sup>) D7

Gtr. 3

— all mine. — Nev - er mind — there's noth - in' I — could do. — (Nev -

Gtr. 4

(Gtr. 3, cont. in slashes)

(5) 7 0 7 0 3 || 3 3 3 3 3 3 3 3 | 3 3 3 3 3 3 3 5

5 5 5 5 12 4 | 1 1 1 1 1 1 1 1 | 1 1 1 1 1 1 1 5

F5<sup>type2</sup>

- er mind — there's noth - in' I — could...) Bet — your life — there's some -

(5) 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5

D7

D.S. al Coda 2

A

⑥

17fr

(cont. in notation)

thin' kill in' you. It's a shame

3 5 3 5 5 5 2 2 4 4 5 5 5

## Coda 2

Gtrs. 3 &amp; 4: w/ Rhy. Fig. 4

Gtrs. 3 &amp; 4: w/ Rhy. Fig. 3 (1st 4 meas.)

It's a shame we have to dis -

ap - pear. No one's get - ting out of here a - live

this time, this time,

Gtrs. 3 & 4

3 5 3 5 5 5 2 2 4 4 5 5 5

Gtrs. 3 & 4: w/ Rhy. Fig. 2 (last 2 meas.)

Bm7

Gtrs. 3 & 4: w/ Rhy. Fig. 4

D5

Bm7

this time.

**Outro**

Gtrs. 1 & 2: w/ Rhy. Fig. 5 (2 times)

Am

D7(no3rd)

Am

D7(no3rd)

Gtrs. 3 & 4

*Segue to "Hell"*

Am

D7(no3rd)

Am

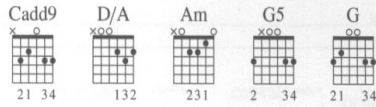
Dsus4

Gtrs. 3 & 4

Gtrs. 1 & 2

# Hell

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel



Intro  
Fast ♩ = 151  
\*\*D5

Verse

1. This state \_\_\_\_\_ I'm in, \_\_\_\_\_  
my spell, \_\_\_\_\_

Gtr. 2 (dist.)

Riff B1

f

TAB

12 12	12 11	9 7	9 7 5
0 0	0 0	0 0	0 0 0

Riff A

End Riff A

Riff B

f

TAB

7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7

\*Key signature denotes D Mixolydian.  
\*\*Chord symbols reflect overall harmony.

\_\_\_\_\_ a place \_\_\_\_\_ I've nev - er \_\_\_\_\_ been. \_\_\_\_\_ I'm dy -  
we'll drown the wish - ing well. \_\_\_\_\_ We'll find \_\_\_\_\_

f

TAB

(5) 5 5 4 2	0 12 12	12 11	9 7	9 7 5	5 5 4 2	0 12 12
0 0 0 0	0 0 0	0 0	0 0	0 0 0	0 0 0 0	0 0 0

f

TAB

7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7
7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7	7 7 7 7 7 7 7 7 7 7

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Am G5

- in' to meet \_ you, hell. \_  
 \_ some time \_ to kill. \_

End Riff B1

12 11 9 7 9 9 5 5 5 5 7 9 9 11 12 12 12 12 12 12 12 12 12 12

End Riff B

7 7 7 7 7 7 7 7 7 7 0 0 1 1 1 1 1 1 1 1 0 0 3 3 3 3 3 3 3 3 3 3 0 0

Gtr. 1: w/ Riff A D

Gtrs. 1 & 2: w/ Riffs B & B1

Come break \_ this skin, \_  
 I'll be \_ right there, \_

Gtr. 2

11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 12 12

I'll let \_ you sink \_ right \_ in \_ and show \_ you ev - 'ry - thing. \_  
 the voice \_ in - side \_ your \_ head, \_ the hum \_ of e - lec - tric \_

Am G5 D

chair. \_\_\_\_\_ See you in  
See you in

Gtr. 2

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1

To Coda

1st time, Gtr. 1: w/ Rhy. Fig. 1  
2nd time, Gtr. 1: w/ Rhy. Fig. 1 (1st 2 meas.)

Am G5 D

hell. \_\_\_\_\_ Well, \_  
hell. \_\_\_\_\_

Gtr. 2

Chorus

Cadd9 D/A Cadd9

Gtr. 1

gath - er 'round \_ the fire, \_ and \_ I won't need \_ the choir. \_

D/A Am G5

Sing fare - well.

D/A Am G

See you in hell.

Interlude  
D/A

D.S. al Coda

(cont. in notation)

2. Come break \_\_\_\_

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 12 12  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

⊕ Coda

Chorus  
Cadd9

D

Well, \_ gath - er 'round \_ the fire, \_

Gtr. 2

\*Gtrs. 1 & 2

10

\*Composite arrangement

Gtr. 1

(cont. on upper staff)

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

D

Cadd9

D

and \_ I won't need \_ the choir. \_ Sing fare -

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Am G5 D

well. See you in

Am G5

hell.

Gtrs. 1 & 2

(Gtr. 1, cont. in slashes)

Gtr. 3

*f*

Outro

D/A

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

Gtr. 2

Gtr. 3 Riff C

End Riff C

Gtr. 1: w/ Rhy. Fig. 2 (3 times)  
 Gtr. 3: w/ Riff C (2 times)

D

Gtr. 2

D/A

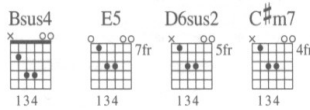
Gtr. 1

Gtr. 2

Gtr. 3

# The Last Song

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel



## Intro

Fast  $\text{♩} = 150$

B5

Gtr. 1 (dist.)

Intro guitar part for Gtr. 1 (dist.) in B Mixolydian. The staff shows a series of power chords (B5) in a rhythmic pattern. The bass line (T, A, B) is shown below the staff.

\*Key signature denotes B Mixolydian.

Chord progression for the first line of the song:  $A_9^6$ ,  $C\#7sus4$ ,  $A_9^6$ ,  $E5$ ,  $B5$ ,  $A_9^6$ ,  $C\#7sus4$ ,  $A_9^6$ ,  $E5$ .

1. This is the sound, \_

Gtr. 1 Rhy. Fig. 1

End Rhy. Fig. 1

Guitar part for Gtr. 1 showing Rhythm Figure 1. The staff shows a series of power chords (B5) in a rhythmic pattern. The bass line (T, A, B) is shown below the staff.

Gtr. 2 (dist.) Rhy. Fig. 1A

End Rhy. Fig. 1A

Guitar part for Gtr. 2 (dist.) showing Rhythm Figure 1A. The staff shows a series of power chords (B5) in a rhythmic pattern. The bass line (T, A, B) is shown below the staff.

\*\*Chord symbols reflect overall harmony.

## Verse

1st time, Gtr. 1: w/ Rhy. Fig. 1 (3 times)  
1st time, Gtr. 2: w/ Rhy. Fig. 1A (3 1/4 times)  
2nd time, Gtr. 1: w/ Rhy. Fig. 4 (3 1/2 times)

Chord progression for the first line of the verse:  $B5$ ,  $A_9^6$ ,  $C\#7sus4$ ,  $A_9^6$ ,  $E5$ ,  $B5$ ,  $A_9^6$ ,  $C\#7sus4$ ,  $A_9^6$ ,  $E5$ .

Lyrics: the here and the now. You got to  
yeah, when I'm still a - round, you got to

Chord progression for the second line of the verse:  $B5$ ,  $A_9^6$ ,  $C\#7sus4$ ,  $A_9^6$ ,  $E5$ ,  $B5$ ,  $A_9^6$ ,  $C\#7sus4$ .

Lyrics: talk, to talk, to talk, to talk, to get it all out.  
walk, to walk, to walk, to walk, to make an - y ground.

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Gr. 3: w/ Riff A  
Bsus4 E5 D6sus2 C#m7

This is the last song... ..that I will ded - i - cate to you. -

Gtrs. 1 & 2

*D.S. al Coda*

**Interlude**  
Gr. 2: w/ Rhy. Fig. 1A  
B5 A9 C#7sus4 A9 E5 B5 A9 C#7sus4 A9 E5

2. Some-thin' a - bout -

Gr. 1 Rhy. Fig. 3 End Rhy. Fig. 3

# **Coda**

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)  
Bsus4 E5 D6sus2 C#m7

This is the last song. This is the last song... ..that I -

Gr. 3 (dist.)  
*mf*

Chords: Bsus4, E5, D6sus2, C#m7

Lyrics: \_\_\_\_\_ will ded - i - cate \_\_\_\_\_ to you. \_\_\_\_\_ Made my peace \_\_\_\_\_ and now \_\_\_\_\_ I'm through. \_\_\_\_\_

Fretboard diagram: 11 11 11 11 11 11 11 11 | 11 11 11 11 11 11 11 11 | 14 14 14 14 14 14 14 14 | 13 13 13 13 13 13 13 13

Chords: Bsus4, E5, D6sus2, C#m7, E (open)

Rhy. Fig. 4 (Gtrs. 1 & 2), End Rhy. Fig. 4

Lyrics: \_\_\_\_\_ This is the last song... \_\_\_\_\_ ...that I \_\_\_\_\_ will ded - i - cate \_\_\_\_\_ to you. \_\_\_\_\_

Fretboard diagram: 11 11 11 11 11 11 11 11 | 11 11 11 11 11 11 11 11 | 14 14 14 14 14 14 14 14 | 16 16 16 16 18 18 18 18

Bridge

Gtrs. 1-3 tacet

Chords: B5, C#m7, A5

Lyrics: \_\_\_\_\_ And yours is a name \_\_\_\_\_ I will nev -

Riff B (Gtr. 4 (dist.))

Riff B1 (\*Gtr. 5 (dist.))

Fretboard diagram: 4 0 2 2 1 2 | 4 0 2 2 1 4 | 4 0 2 2 4 4 | 4 0 2 2 4 0

\*Two gtrs. arr. for one.

E5

- er name a - gain, I will nev - er name a - gain. We pre - tend

End Riff B

4 0 2 2 1 0 4 0 2 2 1 0 4 0 2 2 1 0 4 0 2 2 1 0

End Riff B1

0 0

Gtrs. 4 & 5: w/ Riffs B & B1

B5 C#m7 A5

it does - n't mat - ter. We pre - tend -

E5

- ed all the way, we pre - tend - ed all the way. We pre - tend,

# Pre-Chorus

Gtr. 1: w/ Rhy. Fig. 3 (1 1/2 times)

Gtr. 5 tacet

Gtr. 2: w/ Rhy. Fig. 1A

B5 A<sup>9</sup> C#7sus4 A<sup>9</sup> E5 B5 A<sup>9</sup> C#7sus4 A<sup>9</sup> E5

we pre - tend, we pre - tend.

Gtr. 5

7

B5 A<sup>6</sup> C<sup>#</sup>7sus4 A<sup>6</sup> E5 B5 A<sup>6</sup> C<sup>#</sup>7sus4 A<sup>6</sup> E5

But it ain't no use.

Gtr. 2

Gtrs. 1 & 2

### Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Gtr. 3: w/ Riff A (2 times)

Bsus4 E5 D6sus2 C<sup>#</sup>m7

This is the last song. This is the last song.

Bsus4 E5 D6sus2 C<sup>#</sup>m7

This is the last song... This is the last song...

This is the last song. ...that I

Bsus4 E5 D6sus2 C<sup>#</sup>m7

will ded - i - cate to you. Made my peace and now I'm through.

Gtr. 3

Bsus4

E5

D6sus2

C#m7

 $14 \setminus 0 \quad 14 \setminus 0 \quad 14 \setminus 0$ 

## Outro

Gtrs. 1 & 2: w/ Rhy. Fig. 1A

A<sub>9</sub><sup>6</sup>

C#7sus4

A<sub>9</sub><sup>6</sup>

E5

B5

A6

C#7sus4

A6

E5

to you, \_\_\_\_\_

to you. —

### Segue to "Free Me"

B5

A8

C#7sus4

A

E5

B5

A6

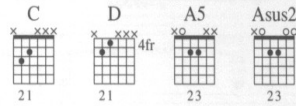
C#79

Em7

6

# Free Me

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel



## Intro

Fast ♩ = 155

\* Em7

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 1 (slight dist.)

*mf*  
let ring throughout

Gtr. 2 (slight dist.)

*mf*  
w/ flanger

\*Chord symbols reflect implied harmony.

## Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 1/4 times)

Em7

Free \_\_\_\_\_ me \_\_\_\_\_ right \_\_\_\_\_ now, you

Gtr. 2 Rhy. Fig. 2

End Rhy. Fig. 2

*let ring throughout*

Gtr. 2: w/ Rhy. Fig. 2 (2 1/4 times)

take me a - way, \_\_\_\_\_ take it from me. \_\_\_\_\_

Gtr. 3 (dist.)

*\*\*p*  
Harm. - -  
let ring -

\*\*1/2 vol.

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## E5

\*Gtrs. 3-5

### Riff A

**End Riff A**

Chorus

Riff A

End Riff A

0 0 7 0 7 0 0 7 0 7 0 7 0 7 0 8 7 5

\*Composite arrangement

Gtr. 3: w/ Riff A

Gtrs. 4 & 5: w/ Riff A (3 times)

E5

Bb5 A5

Em

Gtr. 3 **P:**

**Riff B**

Bb5 A5

**End Riff B**

Riff B

End Riff B

0 0 7 0 5 0 0 7 0 5 0 0 7 0 8 7

Gtr. 3: w/ Riff B

Em

Bb5 A5

Em D9, A3



Example 10.10

## Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

Em7

1. Beau - ti - ful \_\_\_\_\_ pris - on - er \_\_\_\_\_ left here for dead, \_\_\_\_\_

Gtrs. 4 &amp; 5

Let Ring

let ring

Gtrs. 4 & 5 tacet



### Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

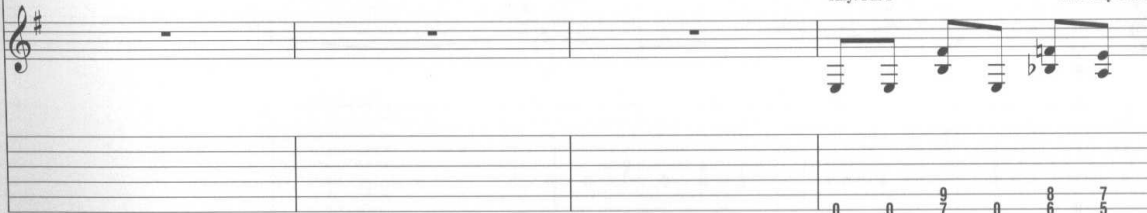
Em7



Gtrs. 3-5

Rhy. Fill 1

End Rhy. Fill 1



Chorus

G6 Aadd9

Free me right now, you

Rhy. Fig. 3A  
Gtrs. 4 & 5

let ring

Rhy. Fig. 3  
Gtr. 3

let ring

E/G# E5

take me a - way, take it from me.

End Rhy. Fig. 3A

let ring

End Rhy. Fig. 3

let ring

Gtr. 3: w/ Rhy. Fig. 3  
Gtrs. 4 & 5: w/ Rhy. Fig. 3A  
G6 Aadd9

Free me right now, you

E/G# E5

take me a - way, \_\_\_\_\_ take it from me. \_\_\_\_\_

N.C. E5

Gtrs. 4 & 5

*pp* *f* +1/2

\*Vol. swell \*\*Raise pitch of strings by pulling back on neck with left hand while holding body steady with right hand.

# Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)  
Gtrs. 4 & 5 tacet

Em7

3. One for for - ev - er, \_\_\_\_\_ one in the name, \_\_\_\_\_

one to re - mem - ber, and one \_\_\_\_\_ and the same. \_\_\_\_\_

One to for - get, \_\_\_\_\_ but it al - ways re - mains \_\_\_\_\_ like a

Gtrs. 3-5: w/ Rhy. Fill 1 B5 Bb5 A5

safe \_\_\_\_\_ full \_\_\_\_\_ of sor - row.

# Chorus

Gtr. 3: w/ Rhy. Fig. 3 (2 times)  
Gtrs. 4 & 5: w/ Rhy. Fig. 3A (2 times)  
G6

Free \_\_\_\_\_ me right \_\_\_\_\_ now, you

Aadd9

E/G#

2nd time, Gtr. 3: w/ Rhy. Fill 2  
E5

take me a - way, \_\_\_\_\_ take it from me. \_\_\_\_\_

G6

Aadd9

Free \_\_\_\_\_ me right \_\_\_\_\_ now, you  
(Right \_\_\_\_\_ now.)

E/G#

E5

take me a - way, \_\_\_\_\_ take it from me. \_\_\_\_\_ Can you

## Bridge

C

Rhy. Fig. 4

D

End Rhy. Fig. 4

Gtr. 5

free what's keep - ing

Riff C

Gtrs. 3 & 4

End Riff C

Rhy. Fill 2

Gtr. 3

A5      Asus2    A5      Asus2    A5      Asus2    A5      E  
 ⑥  
 12fr

you? \_\_\_\_\_ Well, I

Gtrs. 3 & 4: w/ Riff C  
 Gtr. 5: w/ Rhy. Fig. 4  
 Cmaj7      Dadd4

need      some      -      bod      -      y

Asus2      B5    Bb5    A5    G5

to \_\_\_\_\_ free \_\_\_\_\_

Gtr. 5

Gtrs. 3 & 4

**Chorus**  
 Gtr. 3: w/ Riff B (3 times)  
 Gtrs. 4 & 5: w/ Riff A (3 times)  
 Em      Bb5    A5

me. \_\_\_\_\_



Em Bb5 A5

Free \_\_\_\_\_ me. \_\_\_\_\_ Free \_\_\_\_\_

Em Bb5 A5

\_\_\_\_\_ me. \_\_\_\_\_

Em B5 Bb5 A5 G5 To Coda

Free. \_\_\_\_\_ me. \_\_\_\_\_

Gtr. 3

Gtrs. 4 & 5

### Interlude

Gtr. 3: w/ Riff B (3 times)

Em

Bb5 A5

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_

Gtrs. 4 & 5

Gtrs. 4 & 5: w/ Riff A (2 times)

Em Bb5 A5

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

Em Bb5 A5

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

Em B5 Bb5 A5

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

Gtr. 3

0 0 7 0 10 10 0 0 7 0 10 10 0 0 7 0 10 10 0 0 9 0 8 7 5

Gtrs. 4 & 5

0 0 7 0 7 7 0 0 7 0 7 7 0 0 7 0 7 7 0 0 9 0 8 7 5

# ⊕ Coda

## Outro

E5 B5 Bb5 A5 G5


Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

Rhy. Fig. 5 End Rhy. Fig. 5

\*Gtrs. 3-5

0 0 7 0 9 7 0 0 7 0 9 7 0 9 9 8 8 7 7 5 5 5 5 5 5

\*Composite arrangement



Gtrs. 3-5: w/ Rhy. Fig. 5 (2 times)

E5

B5 Bb5 A5 G5

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh, \_\_\_\_\_

E5

A musical staff in treble clef with a key signature of one sharp (F#). The exercise consists of three measures. Measure 1 contains a whole note G4. Measure 2 contains a half note A4 and a half note B4, tied across the measure boundary. Measure 3 contains a half note C5 and a half note D5, tied across the measure boundary. Above the staff, the notes are labeled as follows: E5 above the first measure, B5 above the second measure, Bb5 above the third measure, A5 above the fourth measure, and G5 above the fifth measure.

B5 B $\flat$ 5 A5 G5

Oh, \_\_\_\_\_ oh, \_\_\_\_\_ oh. \_\_\_\_\_

[illegible]

Gtrs. 3-5



0 0 7 0 9 9 7 0 0 7 0 9 9 7 0 0 7 0 9 9 7

Free time

B5 Bb5 A5 N.C. E5 B5 Bb5 A5 N.C. E N.C.

Gtr. 3

\*fdbk. poco rit. fdbk. \*\*

0 0 7 0 6 5 0 0 7 0 6 5 21 Pitch: C# A

\*Microphonic fdbk., not caused by string vibration.

Gtrs. 4 & 5

*poco rit.*

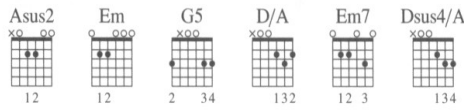
\*\*

-1/2

\*\*Lower pitch of strings by pushing forward on neck with left hand while holding body steady with right hand.

# Resolve

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel



**Intro**  
Moderately ♩ = 110  
\*\*\*G5

Asus2  
Rhy. Fig. 1

\*Gtrs. 1-3

**TAB**

*mf*

3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
0 0 0 0 0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2  
2 3 2 3 2 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0

\*Gtrs. 1 & 2 (w/ dist.); Gtr. 3 (w/ slight dist.) Composite arrangement

Gtr. 4 (dist.)

**TAB**

*f*  
steady gliss.

2 6 7 9 9 7 9 7 7 10

\*\*Key signature denotes A Mixolydian.  
\*\*\*Chord symbols reflect basic harmony.

Em7 D

**TAB**

0  
0  
2  
0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

10 7 9 7 10 9 12 0 0 0 7 6 9 6 7

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End Rhy. Fig. 1

### Verse

Asus2

Rhy. Fig. 3

Em

End Rhy. Fig. 3

Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

### Riff A

Gtr. 5 (slight dist.)

67

G5 D/A

swing-in' from the chan - de - liers, hang - in' on your word.

End Rhy. Fig. 2

End Riff A

Gtr. 2: w/ Rhy. Fig. 2 (1st 6 meas.)

Gtr. 3: w/ Rhy. Fig. 3

Gtr. 5: w/ Riff A

Aadd9

Em7

I re - mem - ber watch - in' you once up - on a time,

Gtr. 1

G5 D

danc - in' from a - cross the room in an - oth - er life. A lit - tle bit of re - solve

Gtr. 1 Gtrs. 1 & 2

w/ dist. (Gtr. 2, cont. in slashes)

Gtr. 3 (cont. in slashes)

## Rhy. Fig. 4A

Gtrs.  
2 & 3

Em Em7

is what I \_\_\_\_\_ need \_\_\_\_\_ now. \_\_\_\_\_

Pin \_\_\_\_\_ me \_\_\_\_\_ down, \_\_\_\_\_

**Rhy. Fig. 4**

Gtr. 1

*let ring*

D/A

Dsus4/A    D/A

G5

(cont. in notation)

show \_ me \_ how. \_\_\_\_\_

A lit - tle bit of re - solve\_\_

End Rhy. Figs. 4 &amp; 4A

Gtrs. 1-3

\*Gtr. 1: w/ Rhy. Fig. 4

\*Gtrs. 2 & 3: w/ Rhy. Fig. 4A

Asus2

Em7

is what I \_\_\_\_\_ need \_\_\_\_\_ now. \_\_\_\_\_

Pin \_\_\_\_\_ me \_\_\_\_\_ down, \_\_\_\_\_

\*Gtrs. 1 & 3: w/ slight dist.

*To Coda* 

D

Dsus4

D

G5

show \_\_\_\_\_ me \_\_\_\_\_ how. \_\_\_\_\_



# Verse

Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

Gtr. 5: w/ Riff A (2 times)

Aadd9

2. Look - ing back \_ to find \_ my \_ way \_ nev - er seemed \_ so hard. \_

Em7

Gtrs. 1 & 3

G5

D

Yes - ter - day's \_ been laid \_ to rest, \_ chang - ing of \_ the guard. \_

Gtrs. 1 & 3: w/ Rhy. Fig. 1 (1st 4 meas.)

Aadd9

I would nev - er \_ change \_ a thing, \_ e - ven if \_ I could. \_

Em7

*D.S. al Coda*

G5

D

Dsus4

D

All \_ the songs \_ we used \_ to sing, \_ ev - 'ry - thing was good. \_ A lit - tle bit of re - solve \_

Gtrs. 1 & 3

Gtr. 2

# ⌘ Coda

## Bridge

Gtrs. 1-3: w/ Rhy. Fig. 1 (2 times)  
Gtr. 5: w/ Riff A (2 times)

Aadd9

Em7

One more hint \_ that you're \_ not here \_ has gone \_ and passed \_ you by. \_ What hap-pened to you? \_

What hap-pened to you? \_

Aadd9

Em7

One more tear \_ that you \_ won't hear \_ has gone \_ and passed \_ you by. \_ What hap-pened to you? \_

What hap-pened to you? \_ A lit - tle bit of re - solve \_

Gtr. 4

steady gliss.

2

## Chorus

Gtr. 1: w/ Rhy. Fig. 4 (1 1/2 times)  
Gtrs. 2 & 3: w/ Rhy. Fig. 4A (1 3/4 times)  
Gtr. 5: w/ Riff A (1 3/4 times)

Aadd9

Em7

is what I \_ need \_ now. \_ Pin \_ me \_ down, \_

Riff B

End Riff B

6 7 9 9 7 9 7 7 10 10 7 9 7 10 9 12 0 0 0 0



# Chorus

Gtrs. 1-3: w. Rhy. Fig. 1 (2 times)  
Gtr. 5: w/ Riff A (2 times)

Gtr. 4 tacet

Aadd9

Em7

A lit - tle bit of re - solve. \_

Voc. Fig. 1

End Voc. Fig. 1

(One more hint \_ that you're \_ not here \_ has gone \_ and passed \_ you by.) \_

Gtr. 4

6 7 9 9 7 9 7 7

Riff C

Gtr. 6

14 14 11 11 12 12 7 7 7 7 14 14 12 12 7 7 7 9 9 9 9  
12 12 9 9 10 10 5 5 5 5 12 12 10 10 5 5 5 7 7 7 7

D

G5

A lit - tle bit of re - solve. \_

Gtr. 6

End Riff C

12 0 11 0 9 (9) 7 7 7 7 7 9 7 9 9 7 9 0 4 5 4 5 4 5 0  
10 9 7 (7) 5 5 5 5 5 7 5 7 7 5 7 0 2 3 2 3 2 3 0

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 6: w/ Riff C

Aadd9

Em7

Musical notation for guitar and background vocals. The guitar part features a series of chords (Aadd9, Em7) with a melodic line. The background vocals enter with the lyrics "A lit - tle bit of re - solve. \_".

D

G5

Musical notation for guitar, showing chords D and G5. The notation includes a melodic line and a bass line.

Gtr. 4

Musical notation for guitar, showing a melodic line. The notation includes a melodic line and a bass line.

(cont. in slashes)

Fingerings for guitar, showing a sequence of notes: 7 9 7 9 7. The notation includes a melodic line and a bass line.

Outro

Free time

Asus2

Gtrs. 1,  
2, 4 & 6

Gtr. 3

Musical notation for guitar, showing a sequence of notes. The notation includes a melodic line and a bass line.

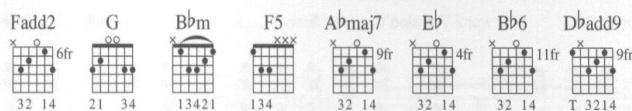
\*w/ delay

\*Set for one repeat.

Musical notation for guitar, showing a sequence of notes. The notation includes a melodic line and a bass line.

# The Deepest Blues Are Black

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel



Intro  
Moderately ♩ = 64  
Fadd2

Verse

1. Shame \_\_\_\_\_ on \_\_\_\_\_ me, —

Gtr. 1 (elec.)  
mp  
w/ clean tone

Rhy. Fig. 1

The Intro and Verse section features a guitar line (Gtr. 1) and a bass line (T, A, B). The guitar line is in 8/8 time and features a Fadd2 chord. The bass line is in 8/8 time and features a Rhy. Fig. 1 pattern. The guitar line is marked with a dynamic of mp (mezzo-piano) and a clean tone. The bass line is marked with a dynamic of mp and a clean tone.

se - duc - ing ev - 'ry - one. — You

Abmaj7

The Verse section features a guitar line (Gtr. 1) and a bass line (T, A, B). The guitar line is in 8/8 time and features an Abmaj7 chord. The bass line is in 8/8 time and features a Rhy. Fig. 1 pattern. The guitar line is marked with a dynamic of mp and a clean tone. The bass line is marked with a dynamic of mp and a clean tone.

fad - ed \_\_\_\_\_ jewel, — you di - 'mond in \_\_\_\_\_ the rough. —

Fadd2

Abmaj7

The Verse section features a guitar line (Gtr. 1) and a bass line (T, A, B). The guitar line is in 8/8 time and features a Fadd2 chord. The bass line is in 8/8 time and features a Rhy. Fig. 1 pattern. The guitar line is marked with a dynamic of mp and a clean tone. The bass line is marked with a dynamic of mp and a clean tone.

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B $\flat$ 6

You don't have \_\_\_\_\_ to tell me,

Fadd2

I know where \_\_\_\_\_ you've \_\_\_\_\_ been, \_\_\_\_\_

A $\flat$ maj7

shin - in'

Fadd2

Rhy. Fig. 2

Gr. 1

once a - gain. \_\_\_\_\_

End Rhy. Fig. 1

Gr. 2 (elec.)

(cont. in slashes) *mp* w/ clean tone

Verse

\*Gtrs. 1 & 3: w/ Rhy. Fig. 1

Fadd2

A $\flat$ maj7

2. Will you do the thing \_\_\_\_\_ you've al - ways done?

Gr. 2

\*Gr. 3 (acous.), played *mp*.



Fadd2

Abmaj7

Tell me true, I think you know the one.

Bb6

Fadd2

One that makes me blurry, colors start to run.

Abmaj7

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)  
Gtr. 2 tacet  
Fadd2

Ev - 'ry time I won - der, \_\_\_\_\_

Rhy. Fig. 3  
\*Gtrs. 4 & 5 (elec.)

End Rhy. Fig. 3

*f*  
w/ dist.

3 0 3 0 3 3 0 3 0 3 3 0 3 0 3 3 0 3 0 3

\*Composite arrangement

Gtrs. 4 & 5: w/ Rhy. Fig. 3

Chorus

F5

C/E

I \_\_\_\_\_ kill \_\_\_\_\_ won - der. \_\_\_\_\_  
The deep - er the blues, the more I \_\_\_\_\_ see

Gtr. 6 (elec.)

Rhy. Fig. 4

\*\*Gtrs. 4-6

*f*  
w/ dist.  
steady gliss.

13

\*\*Composite arrangement

The musical score is written for guitar and voice. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and uses a key signature of one flat (Bb). The tempo is marked 'Allegretto' and the time signature is 4/4. The score is divided into two systems. The first system contains measures 1 through 10, with lyrics 'ing starts com-in' back. The second system contains measures 11 through 20, with lyrics 'All the'. The guitar part features a complex, rhythmic melody with many beamed sixteenth and thirty-second notes. The voice part is a simple melody that follows the lyrics. The score ends with a double bar line and the text 'End Rhy. Fig. 4'.

**System 1 (Measures 1-10):**

- Measures 1-2: C/E, Bb5
- Measures 3-4: Bb5, F/A
- Measures 5-6: F/A, Bb5
- Measures 7-8: Bb5, F/A
- Measures 9-10: F/A, Bb5

**System 2 (Measures 11-20):**

- Measures 11-12: Bb5, F/A
- Measures 13-14: Bb5, F/A
- Measures 15-16: Bb5, F/A
- Measures 17-18: Bb5, F/A
- Measures 19-20: Bb5, F/A

**Lyrics:**

ing starts com-in' back. All the

**End Rhy. Fig. 4**

[illegible]

**Verse**

Gtrs. 1 & 3: w/ Rhy. Fig. 1

F5

Gtrs. 4-6

Gtrs. 4-6 tacet

A $\flat$ maj7

3. How my \_\_\_ mind \_\_\_ is spin - nin', \_\_\_ and my head is go - in' numb. \_\_\_

Grtr. 2

let ring - - - - -

let ring - - - - -

0 7 8

8 7 8 6 0

0 10 11

11 10 9 0

Fadd2 Abmaj7

Right from the be - gin - ning our end - in' had be - gun.

let ring

Bb6 Fadd2 Abmaj7

I can be your trou-ble, sug-ar, en - vy you. Shak - in'

let ring

Gtr. 2 tacet  
Gtrs. 4 & 5: w/ Rhy. Fig. 3 (2 times)  
Fadd2

like the thun - der, sink - in' un - der. The

Gtr. 2

let ring

Gtr. 5 Gtr. 6

Gtrs. 1 & 3 tacet  
Gtrs. 4-6: w/ Rhy. Fig. 4  
F5

F5 C/E Bb5 F/A

sweet - er the blues, \_ the feel - ing starts com - in' back. \_\_\_\_\_ All the

Gtrs. 4 & 5: w/ Rhy. Fig. 5  
G

[illegible]

Fadd2  
Rhy. Fig. 6

Fadd2  
Rhy. Fig. 6

Abmaj7

Gtr. 6

black. \_\_\_\_\_

When it comes clos - in' in, \_\_\_\_\_

[illegible]

**E $\flat$**

End Rhy. Fig. 6

re - ject \_\_\_\_\_ 'cause I \_\_\_\_\_ got - ta move. \_

End Riff B

End Riff B1

Gtrs. 4 & 5: w/ Riffs B & B1  
 Gtr. 6: w/ Rhy. Fig. 6  
 Fadd2

**B $\flat$ 6**

And the sim - ple things \_\_\_\_\_

**A $\flat$ maj7** **E $\flat$**

did - n't need o - pen - ings. \_\_\_\_\_ Con - nect, \_\_\_\_\_



# ⌘ Coda

Gtr. 6: w/ Riff A  
Bbm

Gtrs. 4-6: w/ Rhy. Fig. 4 (1st 6 meas.)

deep - est blues are The black. F5 C/E  
The deep - er the blues, the more I see

Bb5

F/A

F5

C/E

black. The sweet - er the blues, the feel - ing starts com - in'

Bb5

F/A

Gtrs. 4 & 5: w/ Rhy. Fig. 5

G

back. All the deep - est

Gtrs. 4-6

Gtr. 6

Tablature for guitar parts 4-6 and 6.

blues are, deep - est blues are

Tablature for guitar parts 4-6 and 6.

## Outro

Gtrs. 1 & 3: w/ Rhy. Fig. 2 (2 times)  
Gtrs. 4-6: w/ Rhy. Fig. 3 (2 times)

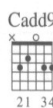
Fadd2

black.



# End Over End

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel



## Intro

Moderately fast ♩ = 127

D5 F6 C6sus2 Gsus2

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 1 (dist.)

*mf*

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

D5 F6 C6sus2 Gsus2

1. Burn all the candles out, make a wish but not a loud.

D5 F6 C6sus2 Gsus2

Re-live the here and now to see you now and then.

D5 F6 C6sus2 Gsus2

I'm a revolving door, I've seen it all before.

D5 F6 C6sus2 Gsus2

I will begin again, but I can't start until I've seen the end.

Gtr. 1

TAB

3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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# Interlude

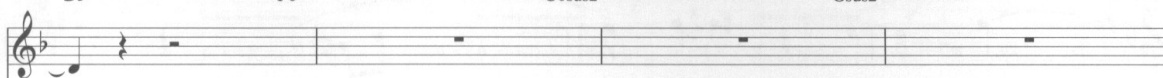
Gtr. 1: w/ Rhy. Fig. 1 (2 times)

D5

F6

C6sus2

Gsus2



Rhy. Fig. 2

Gtr. 2 (dist.)

End Rhy. Fig. 2



Gtr. 2: w/ Rhy. Fig. 2

D5

F6

C6sus2

Gsus2



## Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Gtr. 2: w/ Rhy. Fig. 2 (4 times)

D5

F6

C6sus2

Gsus2

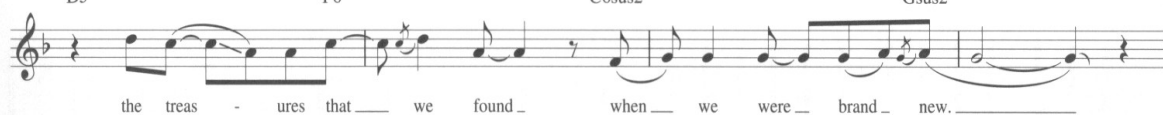


D5

F6

C6sus2

Gsus2



D5

F6

C6sus2

Gsus2



D5

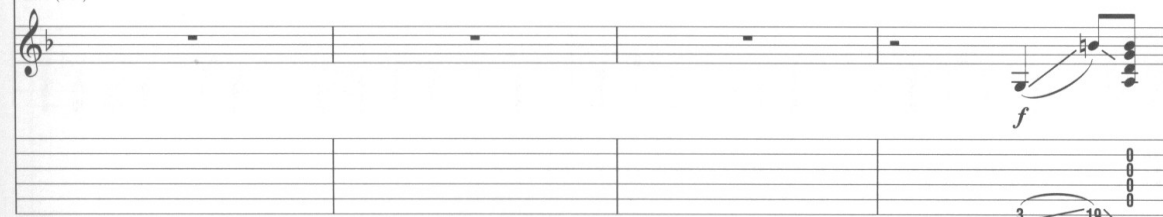
F6

C6sus2

Gsus2



Gtr. 3 (dist.)



**Pre-Chorus**

D Cadd9 D

once a - gain. Wait, \_

Rhy. Figs. 3 & 3A

\*Gtrs. 1-3

(Gtrs. 1 & 2, cont. in slashes)

\*Composite arrangement

(D/A) F5 G5 E E  
open 12fr

End Rhy. Fig. 3

Gtrs. 1 & 2

stop me so I can be - gin.

End Rhy. Fig. 3A

Gtr. 3

steady gliss  
(Gtr. 2; cont. in notation)

**Chorus**

Gtr. 1 tacet

D/A F/C C/G G/D

End o - ver end, end o - ver end, end o - ver end I'm cir - cl - in'.

Rhy. Fig. 4

Gtrs. 2 & 3

End Rhy. Fig. 4

D/A F/C C/G G/D

End o - ver end, end o - ver end, end o - ver end I'm cir - cl - in'.

Gtrs. 2 & 3  
Gtr. 4 (dist.)  
divisi  
mf

### Interlude

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 2  
Gtr. 3: tacet

D5 F6 C6sus2 Gsus2

Gtr. 4

### Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
Gtr. 2: w/ Rhy. Fig. 2 (4 times)  
Gtr. 4: tacet

D5 F6 C6sus2 Gsus2

3. I'm feel - in' out of luck, may - be I just feel too much.

Gtr. 4

D5 F6 C6sus2 Gsus2

That old fa - mil - iar touch will al - ways sting my skin.

Gtr. 3

D5 F6 C6sus2 Gsus2

The good in ev - 'ry one, the ties we've left un - done, \_\_\_\_\_

Gtr. 3: w/ Rhy. Fig. 1

D5 F6 C6sus2 Gsus2

the heart \_\_\_\_ that moves \_ your blood, \_ all \_\_\_\_ the things \_ that bring \_\_ me right \_ back here, \_

Gtr. 4

0  
0  
0  
0  
13

### Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Rhy. Fig. 3A

Gtr. 3: w/ Rhy. Fig. 3A

D

Cadd9

once a - gain. Wait, \_

Gtr. 4

Gtr. 5 (dist.)

*mf*

Gtr. 5 tacet

F5 G5

stop me so I can be - gin.

# Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (4 times)

D/A F/C C/G G/D

End o - ver end, end o - ver end, end o - ver end I'm cir - cl - in'.

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 4

Gtr. 4: w/ Rhy. Fig. 5 (2 times)

D/A F/C C/G G/D

End o - ver end, end o - ver end, end o - ver end I'm cir - cl - in'.

D/A F/C C/G G/D

End o - ver end, end o - ver end, end o - ver end I'm cir - cl - in'.





# Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 3  
Gtr. 3: w/ Rhy. Fig. 3A  
Gtr. 6 tacet

D Cadd9 D

once a - gain, wait, —

Gtr. 4

Gtr. 5

F5 G5

stop — me so — I can — be - gin. —

## Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 4 (4 times)  
Gtr. 4: w/ Rhy. Fig. 5 (3 times)  
Gtr. 5 tacet

D/A F/C C/G G/D

End o - ver end, — end o - ver end, — end o - ver end —

D/A F/C C/G

I'm cir - cl - in'. End o - ver end, end o - ver end,

G/D D/A F/C

end o - ver end I'm cir - cl - in'. End o - ver end,

C/G G/D

end o - ver end, end o - ver end I'm cir - cl - in'.

Gtr. 4: w/ Rhy. Fig. 6

D/A F/C C/G G/D

End o - ver end, end o - ver end, end o - ver end I'm cir - cl - in'.

Gtr. 6

\*fdbk.

\*Microphonic fdbk., not caused by string vibration.

### Interlude

Gtr. 1: w/ Rhy. Fig. 1 (8 times)  
Gtrs. 2 & 3: w/ Rhy. Fig. 4 (8 times)  
Gtr. 4: w/ Rhy. Fig. 5 (7 times)

\*\*D

F6

Cadd9

Gadd9

I'm cir - cl - in'.

11 11 11 12 12 12 12 14 14 14 14 17 17 17 X 12 12 12 12 14 14 14 14 16 16 16 16 14 14 14 14 16 16 9  
9 9 9 10 10 10 10 12 12 12 12 15 15 15 X 10 10 10 10 12 12 12 12 14 14 14 14 12 12 14 14 7

D F6 Cadd9 Gadd9

I'm cir - cl - in'...

Gtr. 6

Gtr. 8 (dist.)

Gtr. 6 *divisi*

Riff A

Gtr. 7 (dist.)

mf

End Riff A

Gtr. 7: w/ Riff A (5 1/2 times)

D F6 Cadd9 Gadd9

I'm cir - cl - in'...

Gtr. 6

Riff B

Gtr. 8

End Riff B

Gtr. 8: w/ Riff B

D F6 Cadd9 Gadd9

I'm cir - cl - in'.

Gtr. 6

D F6 Cadd9 Gadd9

Riff C End Riff C

Gtr. 6

Gtr. 8

Gtr. 6: w/ Riff C (2 times)

D F6 Cadd9 Gadd9

Riff D End Riff D

Gtr. 8

Gtr. 9 (dist.) *divisi* *f* \*\*\*w/ reverb & octaver

\*Vol. swell  
 \*\*Set octaver for one octave above.  
 \*\*\*Gtr. 8 to left of slashes in tab.

Gtr. 8: w/ Riff D

D

F6

Cadd9

Gadd9

Gtr. 9

5 8 5 5

D

F6

Cadd9

Gadd9

Gtr. 4

(cont. in slashes)

Gtr. 9

(cont. in slashes)

Gtr. 6

Gtr. 8

Outro  
Free time

D/A

\*Gtrs. 1,  
3, 4 & 9

Gtr. 8

Gtr. 2

Gtr. 6

Gtr. 7

\*Composite arrangement

Gtrs.  
1, 3 & 4

Gtr. 8

\*\*Gtrs. 2,  
6 & 7

\*\*Composite arrangement

Gtr. 9

\*\*\*Vol. swell

# Still

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel

## Intro

Moderately ♩ = 111

Gtr. 2 (acous.)  
(Kybd.) 15 sec.

**Chords:** \*\*C C/B<sup>b</sup> C C/B<sup>b</sup> C C/B<sup>b</sup> C C/B<sup>b</sup>

**Staff:** Treble clef, 4/4 time. Notes: C4 (half), G4 (quarter), F#4 (quarter), E4 (half). Dynamics: *mp*. Harmonic: Harm. ———

**TAB:**

12	12	12	12
----	----	----	----

\*Gtr. 1 (acous.)

## Riff A

End Riff A

**Staff:** Treble clef, 4/4 time. Notes: C4 (half), G4 (quarter), F#4 (quarter), E4 (half). Dynamics: *mf*. Harmonic: Harm. ———. *w/ fingers let ring throughout*

**TAB:**

3 2 0	3 1 2 0	3 2 0	3 1 2 0	3 2 0	3 1 2 0
-------	---------	-------	---------	-------	---------

\*Doubled throughout.

\*\*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A

C

C/B<sup>b</sup>

C

C/B<sup>b</sup>

C

C/B<sup>b</sup>

C

C/B<sup>b</sup>

Gtr. 2

Riff B

End Riff B

**Staff:** Treble clef, 4/4 time. Notes: C4 (half), G4 (quarter), F#4 (quarter), E4 (half). Dynamics: *mp*. Harmonic: Harm. ———

**TAB:**

(12) 12	12	12	12
---------	----	----	----

## Verse

Gtr. 1: w/ Riff A

Gtr. 2: w/ Riff B (4 times)

C

C/B<sup>b</sup>

C

C/B<sup>b</sup>

C

C/B<sup>b</sup>

C

C/B<sup>b</sup>

**Staff:** Treble clef, 4/4 time. Notes: C4 (half), G4 (quarter), F#4 (quarter), E4 (half). Dynamics: *mp*. Harmonic: Harm. ———

**Lyrics:**

1. If you'd like to walk a while, we could waste the day.  
2. Watch the sun - rise all a lone, sit - tin' on the tracks.

A<sup>b</sup>maj7(no3rd)

B<sup>b</sup>6(no3rd)

A<sup>b</sup>maj7(no3rd)

B<sup>b</sup>6(no3rd)

C

C/B<sup>b</sup>

C

C/B<sup>b</sup>

**Staff:** Treble clef, 4/4 time. Notes: C4 (half), G4 (quarter), F#4 (quarter), E4 (half). Dynamics: *mp*. Harmonic: Harm. ———

**Lyrics:**

Fol - low me in - to the trees, I will lead the way.  
Hear the train come roar in' in, nev - er com - in' back.

Gtr. 1

Riff C

End Riff C

**Staff:** Treble clef, 4/4 time. Notes: C4 (half), G4 (quarter), F#4 (quarter), E4 (half). Dynamics: *mp*. Harmonic: Harm. ———

**TAB:**

0 0	0 0	3 2 0	3 1 2 0	3 2 0	3 1 2 0
-----	-----	-------	---------	-------	---------

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Gr. 1: w/ Riff A

C C/B $\flat$  C C/B $\flat$  C C/B $\flat$  C C/B $\flat$

Bring some change up to the bridge, bring some al - co - hol.  
Lay - in' qui - et in the grass, ev - 'ry - thin' is still.

Gr. 1: w/ Riff C

A $\flat$ maj7(no3rd) B $\flat$ 6(no3rd) A $\flat$ maj7(no3rd) B $\flat$ 6(no3rd) C C/B $\flat$  C C/B $\flat$

There we'll make a fi - nal wish, just be - fore the fall.  
Riv - er stones and bro - ken bones scat - tered on the hill.

**Interlude**  
Gr. 2: w/ Riff B (1 1/2 times)

C C/B $\flat$  C C/B $\flat$  A $\flat$ maj7(no3rd) B $\flat$ 6(no3rd) A $\flat$ maj7(no3rd) B $\flat$ 6(no3rd)

Oo.

Gr. 1  
Riff D

3 2 0 3 1 2 1 3 2 0 3 1 2 1 4 6 4 4 6 8 6 4 6 4 4 6 8 6

**Chorus**  
Gr. 2: w/ Riff B (2 times)  
A $\flat$ maj7(no3rd)

Fsus2

Prom - ise I will be

End Riff D Riff E

1 3 1 1 3 1 1 3 1 1 3 1 4 6 4 4 6 4

B $\flat$ 6(no3rd) Fsus2

for - ev - er yours.

End Riff E

6 8 6 6 8 6 1 3 1 1 3 1 1 3 1 1 3 1

Gtr. 1: w/ Riff E

Abmaj7(no3rd) Bb6(no3rd) Fsus2

Prom - ise not \_\_\_\_\_ to say \_\_\_\_\_ an - oth - er word. \_\_\_\_\_

Abmaj7(no3rd) Bb6(no3rd) 1. Am11

Nev - er - mind, \_\_\_\_\_ what's done \_\_\_\_\_ is done. \_\_\_\_\_ Al - ways was \_\_\_\_\_ a luck -

Gtr. 1 Riff F

4 6 4 4 6 4 6 8 6 6 8 6 0 10 8 0 8

Gtr. 2

Harm. -----

(12) 12 12

Gtr. 2 tacet

y one.

End Riff F

10 8 0 8 10 8

(12)

# Interlude

Gtr. 1: w/ Riff A

C C/Bb C C/Bb C C/Bb C

Gtr. 2

Harm. -----

12 12 12 12

2.

Gtr. 1: w/ Riff F (last 4 meas.)

Am11

Al - ways was a luck - y one.

Gtr. 2

(12)

Gtr. 3 (elec.)

*p*  
w/ clean tone

0 0 0 0 0 0 0 0  
1 1 1 1 1 1 1 1  
0 0 0 0 0 0 0 0  
2 2 2 2 2 2 2 2

# Interlude

Gtr. 1: w/ Riff A

Gtr. 3 tacet

C C/Bb C C/Bb C C/Bb C

Gtr. 2

Harm. -----

12 12 12 12

Gtr. 1: w/ Riff C

Gtr. 2: w/ Riff B (2 1/2 times)

Abmaj7(no3rd) Bb6(no3rd) Abmaj7(no3rd) Bb6(no3rd) C C/Bb C C/Bb C C/Bb

Gtr. 1: w/ Riff D

C C/Bb Abmaj7(no3rd) Bb6(no3rd) Abmaj7(no3rd) Bb6(no3rd) Fsus2

*D.S. al Coda*



Gtr. 1: w/ Riff E  
Gtr. 2: w/ Riff B (1st 3 meas.)

Abmaj7(no3rd) Bb6(no3rd) Fsus2

Here for - ev - er deep be - neath the dirt.

Gtr. 1: w/ Riff F  
Abmaj7(no3rd) Bb6(no3rd)

Nev - er - mind, what's done is done.

Gtr. 2

Harm.

(12)	12	12	12
------	----	----	----

Gtr. 2 tacet

Am11

Al - ways was a luck - y one.

Gtr. 2

(12)			
------	--	--	--

Gtr. 3

0	0	0	0	0	0	0	0	0
1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2	2

# **Outro**

Gtr. 1: w/ Riff A  
Gtr. 3 tacet

Gtr. 2

C C/Bb C C/Bb C C/Bb C C/Bb

Harm. -----

12 12 12 12

Gtr. 2: w/ Riff B (2 times)

C C/Bb C C/Bb C C/Bb

Gtr. 1

3 2 0 3 1 2 0 1 3 2 0 3 1 2 0 1 3 2 0 3 1 2 0 1

C C/Bb C C/Bb C C/Bb C C/Bb

3 2 0 3 1 2 0 1 3 2 0 3 1 2 0 1 3 2 0 3 1 2 0 1

C C/Bb

Gtr. 1 tacet  
C5  
Gtr. 2

*pp* Harm. -----

(12) 12 12 12

Harm. -----

(12) 12 12 12

# What if I Do?

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel

## Intro

Moderately ♩ = 97

\*\*Fadd#4/C

Cadd9 C

Rhy. Fig. 1

End Rhy. Fig. 1

\*Gtr. 1 (acous.)

*mp*  
let ring throughout

\*Two gtrs. arr. for one.

\*\*Chord symbols reflect overall harmony.

Gtr. 1: w/ Rhy. Fig. 1

Fadd#4/C

Cadd9 C

Riff A

End Riff A

Gtr. 2 (elec.)

*mf*  
w/ clean tone  
let ring ----- | let ring ----- | let ring ----- | let ring ----- |

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)

Gtr. 2 tacet

Fadd#4/C

Cadd9 C

1. Back and forth, — that voice — of yours — keeps — me up at night.

Fadd#4/C

Cadd9 C

Help me search — to find — the words — that eat you up in - side. I go side —

Fadd#4/C

Cadd9 C

— to — side — like the wild - est tides — in your hur - ri - cane. — And I on -

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Gtr. 1: w/ Rhy. Fig. 2  
Gtr. 2: w/ Riff B

B $\flat$  Am

Lord? \_\_\_\_\_ What if I \_\_\_\_\_ don't? \_\_\_\_\_

A $\flat$

I'd have to lose \_\_\_\_\_ ev - 'ry - thin' \_\_\_\_\_ just to find \_\_\_\_\_

# Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)  
Gtr. 2: w/ Riff A (4 times)

Fadd $\sharp$ 4/C

C

\_\_\_\_\_ you. \_\_\_\_\_ 2. It's my turn, \_\_\_\_\_ this soul \_\_\_\_\_

Gtr. 3 (elec.)

Rhy. Fig. 3

*mp*  
w/ clean tone  
& heavy reverb

3 3 3 3 3 3 3 3

Cadd9 C

\_\_\_\_\_ won't burn, \_\_\_\_\_ so throw me in the fire.

End Rhy. Fig. 3

3 3 3 3 3 3 3 10 10 10 10 10 10 10 10 10 10 10 10 10 10

Gtr. 3: w/ Rhy. Fig. 3 (3 times)

Fadd $\sharp$ 4/C

Cadd9

C

Tro - phies earned \_\_\_\_\_ and les - sons learned \_\_\_\_\_ from wick - ed lit - tle lies.

[illegible]

C Fadd#4/C

wind them through the pines. Should I stay or should I go.

\_\_\_\_\_ a - lone? \_\_\_\_\_ I can - not de - cide. What if I \_\_\_\_\_ do, \_\_\_\_\_

**§ Chorus**

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

Gtr. 2: w/ Riff B (2 times)

3rd time, Gtr. 4 tacet

B $\flat$

A m

Lord? \_\_\_\_\_ What if I \_\_\_\_\_ don't? \_\_\_\_\_

Gtr. 3

1 2 3 4 5 6 7 8 9 10

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the first line of the melody, which begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth notes and quarter notes. The second system contains the second line of the melody, which continues with eighth notes and quarter notes. Below the melody, there are two staves for the accompaniment. The first staff is a bass line with a key signature of one flat and a time signature of 4/4. It features a series of chords, mostly triads, marked with numbers 7, 5, 6, and 4. The second staff is a bass line with a key signature of one flat and a time signature of 4/4. It features a series of chords, mostly triads, marked with numbers 6, 4, 5, and 4.



To Coda

Gtrs. 1 & 2; w/ Rhy. Figs. 4 & 4A

Cmaj7

G6

Fmaj7#11

Car - o - li - na, \_\_\_\_\_ Car - o - line. \_\_\_\_\_

Gtr. 3

12

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtr. 3: w/ Rhy. Fig. 3 (2 times)

Fadd#4/C

Cadd9

C

Gtr. 2

let ring - - - - -

0 0 1 0 0 0 0 1 0 0 0 0 1/2 0 3 5 5 5 3

13 13 (13) 12 13 10 10 (10) 8 10 5 5 (5) 3 5 5 5 5 3

D.S. al Coda  
(take repeat)

Fadd#4/C

Cadd9

C

What if I \_\_\_\_\_ do\_

Gtr. 2

let ring - - - - -

0 0 1 0 0 0 0 1 0 0 0 0 1/2 0 3 5 5 5 5 3 1 0

13 13 (13) 12 13 10 10 (10) 8 10 5 5 (5) 3 5 5 5 5 5 3 1 0

Gtr. 4 (elec.)

mf

w/ clean tone

1/2 1/2 1/2

5 5 (5) 3 5 5 5 (5) 3 5 5 5 6 5 6 5 5 5 5

# ⌘ Coda

G6 Fmaj7#11

Car - o - line. \_\_\_\_\_

## Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (1 1/2 times)

Cmaj7 G6 Fmaj7#11

Car - o - li - na, \_\_\_\_\_

Cmaj7

Car - o - li - na, \_\_\_\_\_

G6 Fmaj7#11

Car - o - line. \_\_\_\_\_

Gtr. 2

0 12 0 12 0 12 0 12 0 10

Gtr. 1

0 0 0 0 0 0 0 0 0 0

# Miracle

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel

**Intro**  
Moderately ♩ = 97  
Dsus2/A D/F# G Dsus2/A D/F# G

\*Gtr. 1 (acous.)  
*mf*  
let ring throughout

Rhy. Fig. 1 End Rhy. Fig. 1

Gtr. 2 (elec.)  
*mp*  
w/ clean tone

Rhy. Fig. 1A End Rhy. Fig. 1A

**Verse**  
\*\* D5 Gtr. 2 tacet D/F# D5/C# Dsus2

1. Cra - zy, but I \_\_\_\_\_ be - lieve \_\_\_\_\_ this time. \_\_\_\_\_ Beg - gin' for sweet -  
2. Ev - er - y - thin' \_\_\_\_\_ that we \_\_\_\_\_ sur - vived, \_\_\_\_\_ it's \_\_\_\_\_ gon - na be \_\_\_\_\_

Rhy. Fig. 2

\*\*Chord symbols reflect basic harmony.

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D/F# D5/C# Bm7 D5/A E

re - lief, a bless - in' in dis - guise.  
all right, just luck - y we're a live.

Gtr. 1

End Rhy. Fig. 2

Gtr. 1: w/ Rhy. Fig. 2 (1st 4 meas.)

D5 D/F# D5/C# Dsus2 D/F# D5/C#

Dy - in' be - hind these tired eyes, I've been los - in' sleep. Please come  
Got no vis - ion, I've been blind. Search - in' ev - 'ry where, you're right

Bm7 D5/A E Esus4

to me to - night.  
here in my sight.

Gtr. 2

w/ pick & finger  
let ring

Gtr. 1



# Chorus

Gtr. 2 tacet

F#m

Hands \_ on a mir - a - cle, \_ I got my \_

G D

Rhy. Fig. 3

Gtr. 1

End Rhy. Fig. 3

Gtr. 1: w/ Rhy. Fig. 3 (1 1/3 times)

hands \_ on a mir - a - cle. \_ Be-lieve it or not, \_ hands \_ on a mir -

F#m G D F#m

1.

## Interlude

Gtr. 2: w/ Rhy. Fig. 1A (2 times)

Dsus2/A

G

Esus4

a - cle. And there ain't \_ no way, \_ let \_ you take \_ it a - way. \_

Gtr. 1

Rhy. Fig. 4

End Rhy. Fig. 4

2.

## Violin Solo

Gtr. 1: w/ Rhy. Fig. 2

D5

D/F# G Dsus2/A D/F# G

\*Gtr. 3

*mf*

7 7 5 7

\*Violin arr. for gtr.

D/F# D5/C# Dsus2 D/F# D5/C# Bm7 D5/A E

# Chorus

Gtr. 1: w Rhy. Fig. 3 (3 2/3 times)

Gtr. 3: w/ Rhy. Fig. 5 (1 2/3 times)

F#m G D F#m

Hands on a mir - a - cle, I got my hands on a mir -

Rhy. Fig. 5 End Rhy. Fig. 5

w/ pick & finger -----

G D F#m G

a - cle. Be-lieve it or not, hands on a mir - a - cle.

D F#m G Esus4

I got my hands on a mir - a - cle. And there ain't no way, let

Gtr. 1: w/ Rhy. Fig. 4

Gtr. 3

w/ pick & finger -----

# Outro

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (4 times)

Dsus2/A

D/F#

G

— you take — it a - way. —

(5)

7 7 8 10 9 11 7 9

Dsus2/A

D/F#

G

Dsus2/A

— Take — it a - way —

7 7 8 10 9 11 7 9 7 7 8 10 9 11 7 9

D/F#

G

Dsus2/A

D/F#

G

D

Gtr. 1

Gtr. 3

Gtrs. 2 & 3

9 11 7 9 7 7 8 10 9 11 7 9 7 7

# Another Round

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel

## Verse

Moderately  $\text{♩} = 115$  ( $\text{♩} = \text{♩}^3$ )

G Dm

1. When she goes storm - in' out, \_\_\_\_\_  
2. We could just lay \_\_\_\_\_ a - round, \_\_\_\_\_

Rhy. Fig. 1

\*Gtr. 1 (acous.)  
*mf*  
let ring throughout

TAB

\*Two gtrs. arr. for one.

Am C

I run for cov - er. \_\_\_\_\_  
stare at the ceil - in'. \_\_\_\_\_

End Rhy. Fig. 1

Gtr. 1: w/ Rhy. Fig. 1 (2 1/2 times)

G Dm

Roll - in' like \_\_\_\_\_ thun - der clouds, \_\_\_\_\_  
One to for - get \_\_\_\_\_ a - bout, \_\_\_\_\_

Am C

hang - in' a - bove \_\_\_\_\_ her. \_\_\_\_\_  
one for the feel - in'. \_\_\_\_\_

G Dm

Ring - in' \_\_\_\_\_ the witch - ing hour, \_\_\_\_\_  
Room full \_\_\_\_\_ of pho - to - graphs, \_\_\_\_\_

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Am C

spells that I'm sing - in'. \_\_\_\_\_  
box full of let - ters. \_\_\_\_\_

G Dm

Rain come \_\_\_\_\_ and drown me out, \_\_\_\_\_  
Come on, \_\_\_\_\_ make it last. \_\_\_\_\_

Am C D

sink in' deep be low.  
Noth in' else mat ters right now.

[illegible]

**♫ Chorus**

Can you go \_\_\_\_\_ an - oth - er round? \_\_\_\_\_

Rhy. Fig. 3

The image shows a musical notation for 'Rhy. Fig. 3'. It consists of two staves. The top staff is a treble clef staff with a key signature of one sharp (F#). The melody is written in eighth notes, starting on G4, moving to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135,

Em7 Cm



I will follow you down and

End Rhy. Fig. 3

The musical notation for 'End Rhy. Fig. 3' is a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The rhythm is indicated by a series of 'x' marks below the staff, corresponding to the notes above. The notation ends with a double bar line.

Gtr. 1: w/ Rhy. Fig. 3  
G5

out. Let's go \_\_\_\_\_ an - oth - er round. \_\_\_\_\_

A7 3 3

Em7 1. Cm

I will fol - low you \_\_\_\_\_ down and...

2.

To Coda

Harmonica Solo

Gtr. 1: w/ Rhy. Fig. 1 (3 1/2 times)

Cm G Dm

down and \_\_\_\_\_ out. \_\_\_\_\_

\*Gtr. 2

*mf*

13/15 (15) 17 15

\*Harmonica arr. for gtr.

Am C

rake - - -

(15) x 15 18 17 15 17 (17) 17 13 12

G Dm

1/2

14 (14) 13 12 12 (12) 13/15 13 13 15 15

Musical notation system 1:

Treble clef, key signature of one sharp (F#).

Staff 1: Melodic line with slurs and ties. Chords: Am, C.

Staff 2: Fingering numbers: (15), 15, 15, 18, 17, 13, 15, 13, 15, 13.

Musical notation system 2:

Treble clef, key signature of one sharp (F#).

Staff 1: Melodic line with slurs and ties. Chords: G, Dm.

Staff 2: Fingering numbers: (13), 15, 18, 17, 13, 15, 13, 15, 13. Includes a "rake" instruction.

Musical notation system 3:

Treble clef, key signature of one sharp (F#).

Staff 1: Melodic line with slurs and ties. Chords: Am, C.

Staff 2: Fingering numbers: 15, (15), 12, 13, 12, 15, 15, 14, 14, (14), 12, (12). Includes a "3" (triple) instruction.

Musical notation system 4:

Treble clef, key signature of one sharp (F#).

Staff 1: Melodic line with slurs and ties. Chords: G, Dm.

Staff 2: Fingering numbers: 12, 13, 13/15, 12, 15, 13, 15, 13, 15, 13, 15, 12, 12. Includes a "3" (triple) instruction.

Musical notation system 5:

Treble clef, key signature of one sharp (F#).

Staff 1: Melodic line with slurs and ties. Chords: Am, C, D.

Staff 2: Fingering numbers: 14, 15, 14/15, 14, 12, 12, 12, 13, 15, 13, 15. Includes a "3" (triple) instruction.

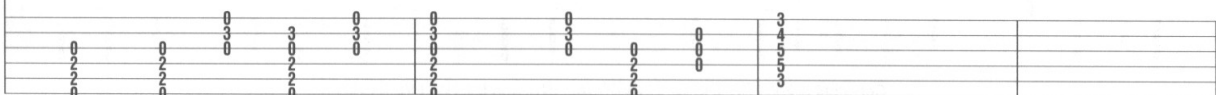
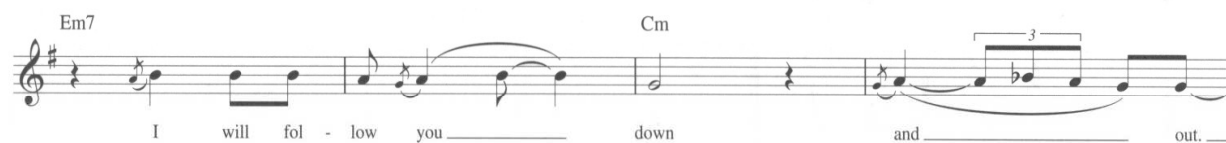
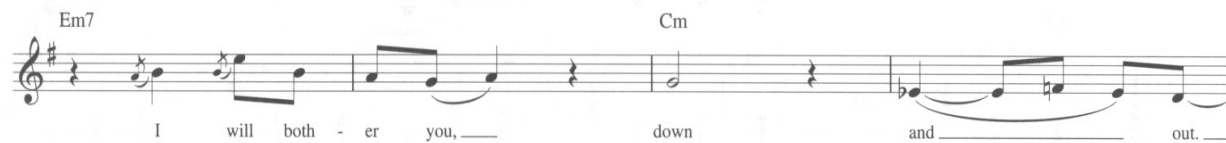
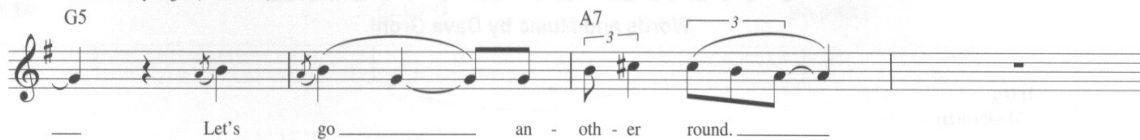
Text: Gtr. 1: w/ Rhy. Fig. 2, Gtr. 2 tacet, D.S. al Coda (take 2nd ending).



# ♩ Coda

Gtr. 1: w/ Rhy. Fig. 3 (2 1/2 times)

G5



**Words and Music by Dave Grohl**

\*Chord symbols reflect implied harmony.

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# Interlude

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

E♭add9/B♭ Cadd9/G E♭add9/B♭

Mm, mm,

Cadd9/G E♭add9/B♭ Cadd9/G

mm,

## Verse

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

E♭add9/B♭ D/A C/G E♭add9/B♭

3. He's nev - er been  
4. He thinks he drinks

Cadd9/G E♭add9/B♭ Cadd9/G

in love,  
too much

E♭add9/B♭ Cadd9/G E♭add9/B♭

He says nev - er mind,  
I think I drink too much,

D/A C/G E♭add9/B♭ D/A C/G

no one speaks,  
no one speaks,

## Interlude

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

E♭add9/B♭ D/A C/G E♭add9/B♭

no one speaks,  
no one speaks,

Cadd9/G Ebadd9/Bb Cadd9/G

Ah. \_\_\_\_\_ Mm, \_\_\_\_\_

Gr. 1: w/ Rhy. Fig. 2

Ebadd9/Bb Cadd9/G Ebadd9/Bb

\_\_\_\_\_ mm, \_\_\_\_\_ mm. \_\_\_\_\_

*D.S. al Coda*

D/A C/G

\_\_\_\_\_

**Coda**  
**Outro**  
 Gr. 1: w/ Rhy. Fig. 2 (4 times)

Ebadd9/Bb D/A C/G

\_\_\_\_\_ When he plays, \_\_\_\_\_

Ebadd9/Bb D/A C/G Ebadd9/Bb

\_\_\_\_\_ no one \_\_\_\_\_ speaks, \_\_\_\_\_

D/A C/G Ebadd9/Bb D/A C/G

no one \_\_\_\_\_ speaks. \_\_\_\_\_ When he plays, \_\_\_\_\_

Ebadd9/Bb D/A C/G Ebadd9/Bb

no one \_\_\_\_\_ speaks. \_\_\_\_\_

Gr. 1

6 4 2 2 2 2 0

# Over and Out

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel

Intro  
Moderately ♩ = 90

\*\*Em

A7

Em

Riff A

\*Gtr. 1 (acous.)

\*Two gtrs. arr. for one.

\*\*Chord symbols reflect implied harmony.

Verse

Gtr. 1: w/ Riff A

Em

A7

Em

A7

Em

A7

G

D/F#

Gtr. 1: w/ Riff A (1st 4 meas.)

Em

A7

Em

A7

Gtr. 1: w/ Riff A (1st 5 meas.)

Em

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A7 Em A7 Em

read - y on your mark. First to reach the stars

A7 G D/F# Em G D/F#

wins a bro-ken heart, one that broke a - part, \_

Gtr. 2 (12-str. acous.)

Gtr. 2 (12-str. acous.)  
 Riff B  
  
*mp*  
*let ring throughout*

Gtr. 1

Gr. 1

The image shows a musical score for guitar, grade 1. It features a single staff with a treble clef and a key signature of one sharp (F#). The score is divided into four measures. The first measure contains a sequence of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The second measure contains a sequence of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The third measure contains a sequence of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The fourth measure contains a sequence of eighth notes: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The score is labeled 'Gr. 1' and 'Riff C'.

Riff C

0 4/5 0 4 0 2 0 0

2 2 0 2 0 0

0 2 0 2 0 0

2 2 0 2 0 0

Em G D/F# Em(add9) Gtr. 2 tacet

shat - tered from the start. Are you there?

[illegible]

# Chorus

A7sus4

G5

Do you read me?

Rhy. Fig. 1

Gtr. 1

A7sus4

Are you there? I don't feel

End Rhy. Fig. 1

## Interlude

you an - y - more.

Gtr. 2 tacet

A7

Em

Gtr. 1

Gtr. 2



Verse

Gtr. 1: w/ Riff A

A7 Em A7 Em

2. Cag - es \_\_\_ and a - larms, \_\_\_ keep - in' us \_\_\_ from harm. \_

Gtr. 1

0 4/5 0 4 0 2 0 2 0 2 0 0 2 0 0 4/5 0 4 0 2 0 0 0 2 0 0 2 0

A7 Em A7 G D/F#

I will \_\_\_ be the guard, \_\_\_ hope to rest up - on. \_

Gtr. 1

Gtrs. 1 & 2

0 4/5 0 4 0 2 0 2 0 2 0 0 2 0 0 4/5 0 4 0 2 0 0 0 3 2 0 2 0 0

Gtr. 1: w/ Riff A (1st 2 meas.)

Em A7 Em A7

Could I be the one \_\_\_ to

Gtr. 2

0 2 2 0

Em A7 Em A7

break a will \_\_\_ so strong? \_\_\_ Pray it won't \_\_\_ be long \_\_\_

Gtr. 2: w/ Riff B  
G D/F#

Gtr. 1: w/ Riff C  
Em

G D/F#

'til your will is gone and ev - 'ry - thin' is done.

Em G D/F# Em(add9)

Noth - in' left at all. Are you there?

### Chorus

Gtr. 1: w/ Rhy. Fig 1 (3 times)  
A7sus4

G5

Do you read me? Are you there?

A7sus4 G5

I don't feel you an - y - more.

A7sus4 G5

Are you there? Will you give in? Are you there?

A7sus4 G D/F#

If I give out.

Gtr. 1

Gtrs. 1 & 2

3 2 0 2 0 0

# Interlude

Em7 A7

Oo. \_\_\_\_\_

Rhy. Fig. 2 End Rhy. Fig. 2

\*Gtrs. 1 & 2

\*Composite arrangement

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Em7 A7 Em7 A7

O - ver and - out, oo. \_\_\_\_\_

## Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (3 times)

Em7 A7 Em7 A7

Cag - es and a - larms, \_\_\_\_\_

Em7 A7 Em7 A7

keep - in' us from harm. I will be the guard,

G5 D/F# Em7 G5 D/F#

hope to rest up - on. Ev - 'ry - thin' is done.

Gtrs. 1 & 2

Em7 G5 D/F# Em(add9)

Noth - in' left at all.

Gtr. 1

Gtr. 2

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

A7sus4 G5

Are you there? Do you read me?

Gtr. 1

A7sus4

Are you there? I don't feel

G5 A7sus4

you an - y - more. Are you there?

A7sus4	G	D/F#	Outro Em
--------	---	------	-------------

The musical score for guitar is presented on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The initial section is in 6/8 time, featuring a complex, repetitive rhythmic pattern of eighth and sixteenth notes, often beamed together in groups of six. This section concludes with a double bar line. Following this, the time signature changes to 4/4, indicated by a '4' over a '4'. The notation for this section includes a series of eighth notes, some beamed together, and a final measure with a half note. The label 'Gtr. 1' is positioned above the staff at the start of the 4/4 section.

Gtr. 2

1 2 3 4

Gr. 2 tacet

A7 Em A7 E5

The first system of musical notation for 'The Bird Song' consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, rhythmic style. It begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a quarter rest, then a quarter note C5, and then a quarter note D5. The melody then descends: a quarter note E5, a quarter note D5, a quarter note C5, and a quarter note B4. The system ends with a quarter note A4 and a quarter note G4. The notation includes a key signature of one sharp (F#) and a common time signature (C).

# On the Mend

Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel

G#m      G

134111      134211

**Intro**  
Slowly ♩ = 68  
\*\*\* F#

\*Gtr. 1 (acous.)      Riff A      E      End Riff A

*mf*  
let ring throughout

TAB

\*Doubled throughout

Gtr. 2 (acous.)      Rhy. Fig. 1      End Rhy. Fig. 1

*mp*  
let ring throughout

TAB

\*\*Key signature denotes F# Mixolydian.  
\*\*\*Chord symbols reflect basic harmony.

Gtr. 1 w/ Riff A (2 times)  
Gtr. 2: w/ Rhy. Fig. 1 (2 times)

F#      E      F#      E

Gtr. 3 (acous.)

*mp*

6 7      6 4      6 9      11 12 (11) 7      9 4

**Verse**

Gtr. 1: w/ Riff A (2 times)  
Gtr. 2: w/ Rhy. Fig. 1 (2 times)

F#      E

1. One more day that I sur - vived an - oth - er night a - lone.  
2. Wake me when the hour ar - rives, wake me with my name.  
3. Close your eyes and stay a - while to take me where you go.

Rhy. Fig. 2      End Rhy. Fig. 2

6 7      6 4

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Gtr. 3: w/ Rhy. Fig. 2

F# E

Pay no mind, — I'm do - in' fine, — I'm breath - in' on — my own. — } I'm here, —  
 See you some - where down — the line, — we're teth - ered once — a - gain. — }  
 Sin - gle file, — we walk — the mile. — Who's wan - der - in' — back home? — }

### Chorus

Gtr. 1: w/ Riff A (2 times)  
 Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
 Gtr. 3: w/ Rhy. Fig. 2 (1 1/2 times)

F# E F#

— and I'm on — the mend. — I'm here, — and I'm on —

1.

### Interlude

Gtr. 1: w/ Riff A  
 Gtr. 2: w/ Rhy. Fig. 1

E F# E

— the mend, — my friend. —

Gtr. 3

6 4 6 7 11 7 7 9 4  
 7 5 7 9 12 9 9 11 5

2.

Gtr. 1: w/ Riff A (2 times)  
 Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
 Gtr. 3: w/ Rhy. Fig. 2 (2 times)

E F# E

— the mend, — my friend. — I'm here, — and I'm on — the mend. — I'm here, —

F# E

— and I'm on — the mend, — my friend. — Was it



$G_m^\#$ 

Gtr. 2

[illegible]

G

*To Coda* 

low? \_\_\_\_\_

Here we \_\_\_\_\_

# Interlude

Gtr. 1: w/ Riff A (2 times)  
Gtr. 2: w/ Rhy. Fig. 1 (2 times)  
Gtr. 3: w/ Rhy. Fig. 2 (2times)



*D.S. al Coda*  
(take 2nd ending)



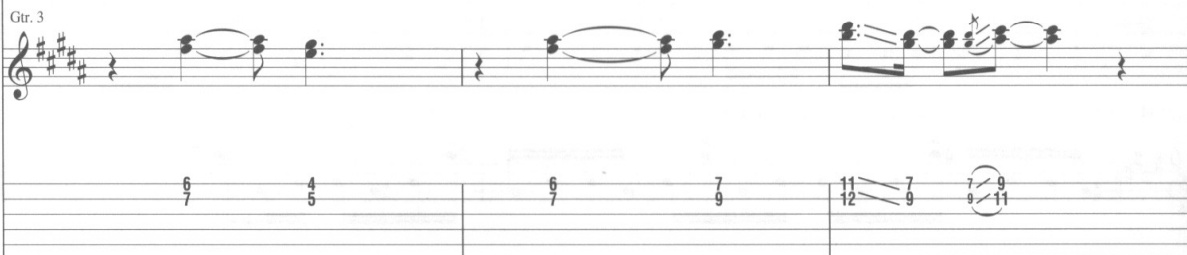
## Coda

### Interlude

Gtr. 1: w/ Riff A (4 times)  
Gtr. 2: w/ Rhy. Fig. 1 (4 times)  
Gtr. 3: w/ Rhy. Fig. 2 (2 1/2 times)



Gtr. 3



Grtr. 1: w/ Riff A (till fade)  
Grtr. 2: w/ Rhy. Fig. 1 (till fade)  
Grtr. 3 tacet

Gtr. 2: w/ Rhy. Fig. 1 (till fade)

Gtr. 3 tacet

F#

E

mf

3 4 3 4 6 6 8 6 6 8 9 8 6 4 | 6 4 3 4 3 1 3 1 4 1 4 2 4 2 1 2

mf

3 4 3 4 6 6 8 6 6 8 9 8 6 4 | 6 4 3 4 3 1 3 1 1 4 4 2 4 2 1 2

F#

E



4 4/6 6 6/8 8 8/9 9 9/11 11/9 9/8 8/6 6/11 11/9 9/8 8/6 6

Gtr. 3

F# E

7 9 7 9 6 6 7 6 6 7 9 7 6 9 6 9 7 9 7 5 7 5 4 5 4 6 4 6 6 4 6

F#

E

6 6 7 6 6 7 9 7 6 0 | 6 0 7 0 7 5 7 5 4 5 4 4

Ca. 17

3 4 3 4 6 6 8 6 6 8 9 8 6 4 | 6 4 3 4 3 1 3 1 4 1 4 2 4 2 1 2

2 4 3 4 6 6 8 6 6 8 9 8 6 4 6 4 3 4 3 1 3 1 1 1 2 4 2 1 2

F#

E

3    3 4    4    4 6    6    6 8    8    8 9    9 8    8 6    6 4    4 9    9 8    8 6    6 4    4

The 'Fingering' section consists of two staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a wavy line above the first measure indicating a trill. The bottom staff is a single-line bass staff with fingerings (numbers 1-5) written below the notes. The first measure has a wavy line above it. The fingering sequence is: 4, 4/6, 6, 6/8, 8, 8/9, 9, 9/11, 11/9, 9/8, 8/6, 6/11, 11/9, 9/8, 8/6, 6.

4    4/6    6    6/8    8    8/9    9    9/11    11/9    9/8    8/6    6/11    11/9    9/8    8/6    6

# Virginia Moon

**Words and Music by Dave Grohl, Taylor Hawkins, Chris Shiflett and Nate Mendel**

## Intro

Medium Bossa Nova ♩ = 126

\*D $\flat$ maj7

Gtr. 1 (nylon-str. acous.)

(Cymbal)

[illegible]

\*Chord symbols reflect overall harmony.

## Verse

Dbmaj7

C/E

1. Dear - est - con - stel - la - tion, -

**Rhy. Fig. 1**

Rhy. Fig. 1

let ring - - - - 4

4	5	4	5	4	5	4	5	7	5	7	5	7	5	7	5	7
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Ebm6

Bb/D

heav - en sur - round - in' you, -

let ring -

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Chords: D $\flat$ m6, D $\flat$ m7, D $\flat$ m6, G $\flat$ 7

Lyrics: stay \_\_\_\_\_ there \_\_\_\_\_ soft and \_\_\_\_\_ blue. \_\_\_\_\_ Vir - gin - ia

let ring -----4

The first system of the musical score includes a vocal melody line with lyrics, a guitar accompaniment line, and a bass line with fingerings. The chords D $\flat$ m6, D $\flat$ m7, D $\flat$ m6, and G $\flat$ 7 are indicated above the vocal line. The lyrics are "stay \_\_\_\_\_ there \_\_\_\_\_ soft and \_\_\_\_\_ blue. \_\_\_\_\_ Vir - gin - ia". The guitar part has a melodic line with a "let ring" instruction and a bass line with fingerings: 4, 3/2, 4, 3/2, 4, 4, 4, 2, 2, 2, 2, 2, 1.

Chords: C $\flat$ maj7, G $\flat$ 7

Lyrics: Moon, I'll wait \_\_\_\_\_ for you \_\_\_\_\_ to - night. \_\_\_\_\_

Rhy. Fig. 2

Gtr. 2 (elec.)

*mf*  
w/ clean tone  
w/ amplifier tremolo

End Rhy. Fig. 2

Gtr. 1

End Rhy. Fig. 1

The second system of the musical score includes a vocal melody line with lyrics, a guitar accompaniment line, and a bass line with fingerings. The chords C $\flat$ maj7 and G $\flat$ 7 are indicated above the vocal line. The lyrics are "Moon, I'll wait \_\_\_\_\_ for you \_\_\_\_\_ to - night. \_\_\_\_\_". The guitar part includes a melodic line with a "Rhy. Fig. 2" instruction and a bass line with fingerings: 2, 3/4, 2, 3/4, 2, 3/4, 2, 3/4, 2, 2, 2, 2, 2, 2.

Verse

Gtr. 1: w/ Rhy. Fig. 1

Chords: D $\flat$ maj7, C/E

Lyrics: 2. Sweet - est \_\_\_\_\_ in - vi - ta - tion, \_\_\_\_\_  
3. Se - cret \_\_\_\_\_ fas - ci - na - tion, \_\_\_\_\_

Rhy. Fig. 3

Gtr. 2

The third system of the musical score includes a vocal melody line with lyrics, a guitar accompaniment line, and a bass line with fingerings. The chords D $\flat$ maj7 and C/E are indicated above the vocal line. The lyrics are "2. Sweet - est \_\_\_\_\_ in - vi - ta - tion, \_\_\_\_\_  
3. Se - cret \_\_\_\_\_ fas - ci - na - tion, \_\_\_\_\_". The guitar part includes a melodic line with a "Rhy. Fig. 3" instruction and a bass line with fingerings: 8, 9, 10, 11, 8, 9.

E $\flat$ m6 B $\flat$ /D

break in' the day in two.  
whis per a qui et tune.

End Rhy. Fig. 3

D $\flat$ m6 D $\flat$ m7 D $\flat$ m6 G $\flat$ 7

Feel in' like I do,  
Hear me call in' you, } Vir - gin - ia

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 2 (2 times)  
C $\flat$ maj7 G $\flat$ 7

Moon, I'll wait for you to - night. And now, uh,

Gtr. 1: w/ Rhy. Fig. 1 (last 4 meas.)  
C $\flat$ maj7 G $\flat$ 7

shades be - come shad - ows in your light.

# Chorus

3rd time, Gtr. 1: w/ Rhy. Fill 1

E Em Bmaj7 B/D#

In the morn - in' when we're through, and to - mor - row res - cues you, I will

Gtr. 2 Rhy. Fig. 4A

Gtr. 1 Rhy. Fig. 4

let ring ----- let ring -----

## To Coda

G F#7 Bmaj7

say good night.

End Rhy. Fig. 4A

End Rhy. Fig. 4

Rhy. Fill 1

Gtr. 1

let ring -----



# Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1  
Gtr. 2: w/ Rhy. Fig. 3

D♭maj7

Gtr. 3 (acous.)

C/E

E♭m6

B♭/D

D♭m6

D♭m7

D♭m6 G♭7

Vir - gin - ia

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gtr. 3 tacet

C♭maj7

G♭7

Moon,

I'll wait for you to - night.

And now, uh,

*D.S. al Coda*

Gtr. 1: w/ Rhy. Fig. 1 (last 4 meas.)

C♭maj7

G♭7

shades be - come shad - ows in your light.

# ⦿ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 4 & 4A (2 times)

Bmaj7 B/D# G F#7

I will say good night. \_

Bmaj7 B/D# G F#7

I will say good night. \_

## Outro

Bmaj7

Gtr. 2

Gtr. 1

Bmaj9(no3rd)

## Moderately ♩ = 133

G

Musical score for 'The Sun Shines' in G major, 4/4 time. The score includes a guitar part with a treble clef and a TAB part with a bass clef. The guitar part starts with a treble clef and a key signature of one sharp (F#). The TAB part uses numbers 0-3 to indicate fret positions. The tempo is marked 'moderate' and the volume is 'mf'. The instruction 'let ring throughout' is written below the guitar staff. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The guitar part features a melodic line in the treble and a bass line in the bass. The TAB part shows the corresponding fret positions for each note.

Musical score for "The Sun Shines" in G major, 4/4 time. The score includes a guitar part with a treble clef and a TAB part with a bass clef. The guitar part starts with a treble clef and a key signature of one sharp (F#). The TAB part uses numbers 0-3 to indicate fret positions. The tempo is marked "moderate" and the volume is "mf". The instruction "let ring throughout" is written below the guitar staff. The score is divided into two systems. The first system contains measures 1-4, and the second system contains measures 5-8. The guitar part features a melodic line in the treble and a bass line in the bass. The TAB part shows the corresponding fret positions for each note.

\*Chord symbols reflect implied harmony.

Csus2      Dadd4/F#      G5

1. Tip your hat

Gtr. 1

Gtr. 2 (acous.)

*mf*

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**Verse**

Cadd9 G5/F# G Cadd9 G5/F# G

up in - to your brain and make your on - ly cost. —  
 2. Wish I could take it a - way, — and save you from your - self. —

Rhy. Fig. 1

\*Gtrs. 1 & 2

\*Composite arrangement

Cadd9 G5/F# G F Cadd9

You just might wear your wel - come out if you —  
 You get so lost in - side your head —

G5/F# G Gtr. 1 & 2: w/ Rhy. Fig. 1 Cadd9 G5/F# G

don't let it go. — There's noth - in' that you could - n't say, —  
 like no one else. — Look - in' for some - one to blame, —

End Rhy. Fig. 1

Cadd9 G5/F# G Cadd9 G5/F# G

'cause you said it all be - fore. — Think it's time you walk —  
 you blame me all a - lone. — You'll take the heat, —

F Cadd9 G5/F# G

— this lone - ly road — all on — your own. —  
 — but you — would nev - er take — the fall. —

# Chorus

Am D Dsus4

It's your cold — day in — the sun. —

Rhy. Fig. 2  
 Gtrs. 1 & 2

D Dsus2 D Am D

Looks like your bleed - ing heart has al - read - y won. -

# Bridge

Dsus4 D Dsus2 D G F

— You're so a - fraid — that you are the on -

End Rhy. Fig. 2 Rhy. Fig. 3

ly one, — that you are the on — ly one —

Em

you know. —

D Dsus4 D Dsus2 D

End Rhy. Fig. 3

G

But don't be a - fraid — 'cause you're not the on — ly one, —

F

Em D Dsus4

you're not the on — ly one — I know. —

D Dsus2 D C D

Gtrs. 1 & 2

Gtr. 3 (acous.)

*f*

0 2 0

# Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (1st 5 meas.)

Cadd9 G5/F# G Cadd9 G5/F# G Cadd9 G5/F# G

Gtr. 3

let ring - - - - -

let ring - - - - -

F Cadd9 G5/F# G

Gtrs. 1 & 2

Gtr. 3

1/2

Gtr. 4 (acous.)

*mf*

# Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (2 times)

Gtrs. 3 & 4 tacet

Am D Dsus4 D Dsus2 D Am

And it's your cold day in the sun. Looks like your bleed-

1. 2.

D Dsus4 D Dsus2 D Dsus4

ing heart has al - read - y won. -



**Outro**

D Dsus2 D Cadd9 G5/F# G Cadd9 G5/F# G

Gtrs. 1 & 2

Gtr. 4

Gtr. 3

Cadd9 G5/F# G Cadd9 D/F# D G5

# Razor

Words and Music by Dave Grohl

Drop D tuning:  
(low to high) D-A-D-G-B-E

## Intro

Moderately ♩ = 132 (♩ = ♩<sup>3</sup>)

\*D5

Gtr. 1 (acous.)

*mf*  
w/ fingers

Play 4 times

\*Chord symbols reflect implied harmony.

D

## Riff A

Play 4 times  
End Riff A

## Verse

Gtr. 1: w/ Riff A (8 times)

D

1. Wake \_\_\_\_\_ up, \_\_\_\_\_ it's time. \_\_\_\_\_  
2. Pa - tience, \_\_\_\_\_ my dear. \_\_\_\_\_ We

need to find \_\_\_\_\_ a bet - ter \_\_\_\_\_ place \_\_\_\_\_ to hide. \_\_\_\_\_  
We could spend \_\_\_\_\_ a life - time \_\_\_\_\_ wait - in' here. \_\_\_\_\_

Make \_\_\_\_\_ up \_\_\_\_\_ your mind. \_\_\_\_\_ I  
May - be \_\_\_\_\_ this time \_\_\_\_\_ I

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need to know, I need to know to - night.  
 hope I get the chance to say good - bye.

# Chorus

D5 E7/D

Sweet and di - vine,

Gtr. 1 Riff B

7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 6 0 6 0 6 0 6 0

G/D

ra - zor of mine.

6 0 6 0 6 0 6 0 9 0 7 0 5 0 4 0 5 0 7 0 9 0 7 0

D5

End Riff B

7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0 7 0

Gtr. 1: w/ Riff B

E7/D

Sweet and di - vine,

G/D D5

ra - zor blade shine.

1.

**Interlude**

Gtr. 1: w/ Riff A (2 times)

D

2.

**Bridge**

Dmaj7

G/D

Day af - ter day,

Riff C

Gtr. 1

11 0 11 0 11 0 11 0 11 0 11 0 11 0 9 0 9 0 9 0 9 0

Gtr. 1: w/ Riff C (2 times)

Dmaj7

G/D

cut - tin' a - way.

End Riff C

9 0 9 0 9 0 9 0

Dmaj7 G/D

Day \_\_\_\_\_ af - ter day, \_\_\_\_\_ but an - y - way. \_\_\_\_\_

D5

\_\_\_\_\_ \_\_\_\_\_

Gtr. 1

\_\_\_\_\_ \_\_\_\_\_

**Verse**  
Gtr. 1: w/ Riff A (8 times)  
D

3. Wake \_\_\_\_\_ up, \_\_\_\_\_ it's time. \_\_\_\_\_

**Riff D**  
Gtr. 2 (elec.)

\_\_\_\_\_ \_\_\_\_\_

*mp*  
w/ clean tone & heavy reverb

\_\_\_\_\_ \_\_\_\_\_

**End Riff D**

Gtr. 2: w/ Riff D (3 times)

\_\_\_\_\_ \_\_\_\_\_

We need to find \_\_\_\_\_ a bet - ter \_\_\_\_\_ place \_\_\_\_\_ to hide. \_\_\_\_\_

\_\_\_\_\_ \_\_\_\_\_

Make \_\_\_\_\_ up \_\_\_\_\_ your mind. \_\_\_\_\_

Gtr. 2

\_\_\_\_\_ \_\_\_\_\_

— I need to know, — I need —

4 0 7 0 4 0 7 0 | 4 0 7 0 12 0 11 0 | 4 0 7 0 4 0 7 0

— to know — to - night. —

4 0 7 0 12 0 11 0 | 4 0 7 0 4 0 7 0 | 4 0 7 0 11

# Chorus

Gtr. 1: w/ Riff B (2 times)

D5

E7/D

Sweet — and — di - vine, —

Riff E

11 0 11 0 11 0 11 0 | 11 0 11 0 11 0 11 0 | 9 0 9 0 9 0 9 0

G/D

ra - zor — of mine. —

End Riff E

9 0 9 0 9 0 9 0 | 9 0 7 0 5 0 4 0 | 5 0 7 0 9 0 7 0

D5

Sweet \_\_\_\_\_ and \_\_\_\_\_

Gtr. 2: w/ Riff E

E7/D

G/D

di - vine, ra - zor blade shine.

**Outro**  
Gtr. 1: w/ Riff A (2 times)  
D

D5

Gtr. 2



Gtr. 2

accel.

Gtr. 1

accel.

First system of musical notation for guitar, measures 1-8. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains eighth-note triplets. The bottom staff shows fret numbers: 14, 16, 16, 14, 16, 18, 19, 18.

Second system of musical notation for guitar, measures 9-16. The top staff continues the eighth-note triplet pattern. The bottom staff shows fret numbers: 16, 14, 16, 14, 16, 18, 19, 18.

Third system of musical notation for guitar, measures 17-24. The top staff continues the eighth-note triplet pattern. The bottom staff shows fret numbers: 16, 18, 16, 14, 16, 18, 16, 14. The system concludes with a double bar line and a final fret number of 12.

# Guitar Notation Legend

Guitar Music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

**RHYTHM SLASHES** are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings: high E, B, G, D, A, E low

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

D      A      D      E (6) G (6) open 3fr

## Definitions for Special Guitar Notation

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PRE-BEND AND RELEASE:** Bend the note as indicated. Strike it and release the bend back to the original note.

**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**WIDE VIBRATO:** The pitch is varied to a greater degree by vibrating with the fretting hand.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

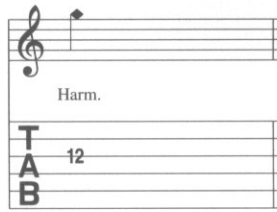
**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

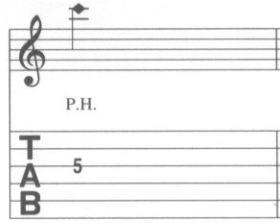
**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

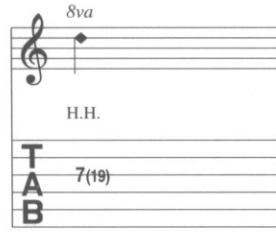
**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



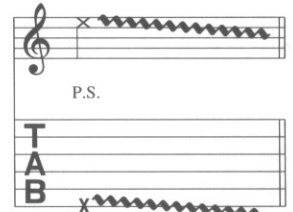
**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



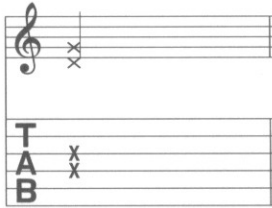
**HARP HARMONIC:** The note is fretted normally and a harmonic is produced by gently resting the pick hand's index finger directly above the indicated fret (in parentheses) while the pick hand's thumb or pick assists by plucking the appropriate string.



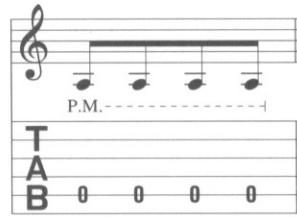
**PICK SCRAPE:** The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



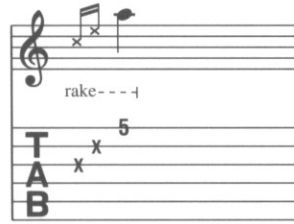
**MUFFLED STRINGS:** A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



**RAKE:** Drag the pick across the strings indicated with a single motion.



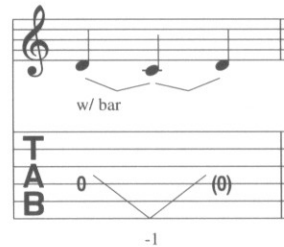
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



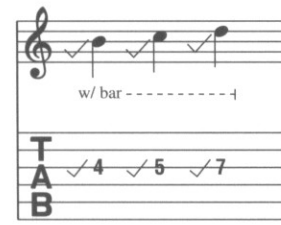
**ARPEGGIATE:** Play the notes of the chord indicated by quickly rolling them from bottom to top.



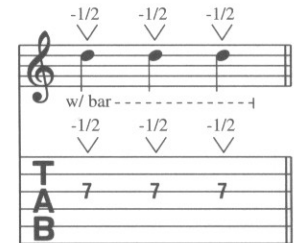
**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm) then returned to the original pitch.



**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.



**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



## Additional Musical Definitions



(*accent*)

- Accentuate note (play it louder)



(*accent*)

- Accentuate note with great intensity



(*staccato*)

- Play the note short



- Downstroke



- Upstroke

**D.S. al Coda**

- Go back to the sign ( % ), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

**Rhy. Fig.**

- Label used to recall a recurring accompaniment pattern (usually chordal).

**Riff**

- Label used to recall composed, melodic lines (usually single notes) which recur.

**Fill**

- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

**Rhy. Fill**

- A chordal version of a Fill.

**tacet**

- Instrument is silent (drops out).



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.

**NOTE:**

Tablature numbers in parentheses mean:

1. The note is being sustained over a system (note in standard notation is tied), or
2. The note is sustained, but a new articulation (such as a hammer-on, pull-off, slide or vibrato begins), or
3. The note is a barely audible "ghost" note (note in standard notation is also in parentheses).